

# THE ILLUSTRATED LONDON NEWS

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"IF YE BREAK FAITH WITH US WHO DIE, WE SHALL NOT SLEEP, THOUGH POPPIES GROW IN FLANDERS FIELDS."

This drawing records a pathetic and moving incident that recently occurred at one of the war graves on the Western Front, where (as a double-page of photographs later in this number tells) there are numerous British military cemeteries, constantly visited by relatives of our "glorious dead" from the battlefields of France and Flanders. The mother, widow, and little daughter of one who fell early in the war visited his grave, and the mother reverently laid upon it the medals which, had he lived, would have been awarded him—the Mons Medal, the British War Medal, and the British Victory Medal. She left them on the

grave for an hour or so, as a symbolic act of presentation, and then took them again, thus consecrated, as it were, into her own possession. The widow and little daughter are carrying bunches of poppies, the flowers of which a Canadian soldier-poet sings in the well-known lines above quoted. As signifying remembrance, this flower is the emblem of "Poppy" Day, kept on Armistice Day. Through the efforts of the British Legion and Earl Haig's Appeal for ex-Service men, poppies are on sale everywhere, to raise funds to aid those who survived the war broken and poor.—[Drawing Copyrighted in U.S. and Canada.]



## By G. K. CHESTERTON.

A LECTURE by Mr. Bernard Shaw and a book by Trotsky have recently appeared at about the same time and very much to the same effect. Both are of some interest to Socialists, and to those, like myself, who have been Socialists and retain some sympathy with Socialism. But they ought to be equally interesting to the consistent adversary of Collectivism or the consistent admirer of Capitalism, if he exists. It is very unwise even for the reactionary to dismiss everything that is revolutionary, for he may miss many things, including the reaction against the revolution. It is a mistake to be satisfied with saying that Mr. Bernard Shaw never means what he says. For it loses the controversial gratification of forcing him to say what he means. It is unwise to talk as if Trotsky always told lies, for he sometimes tells the truth against himself. Mr. Shaw said distinctly that in the Socialist State no strikes would be tolerated. Nay, he said quite as definitely that no Trade Unions would be tolerated. Finally and frankly, he said that everybody in a Socialist State would be forced to work whether he liked it or not—in short, would be subject to that industrial conscription which is the worst nightmare of industrial capitalism. He seems to have repudiated all pretence of popular government, and implied that the few must always govern the many. Trotsky says very much the same; and Trotsky and Shaw confirm each other in a curious fashion. We might apologise for the Shavian nightmare as a nonsense Utopia, but Trotsky has built it in broad daylight. We might apologise for Trotsky's conscription as a compromise with circumstances; but "G. B. S." has glorified it in pure theory. We cannot take the British Socialist's view as a fancy, because the Russian Socialist has made it a fact. We cannot take the Russian Socialist's action as a compromise, because the British Socialist has made it an ideal. It is now both an ideal and a reality; and its name is slavery.

These eminent men may still be Socialists, but they cannot be Social Democrats. They do not believe, or pretend to believe, in democracy. They do not believe, or pretend to believe, in liberty. I do not mean democracy as understood by politicians; I mean democracy as understood by democrats. It is not that they do not accept what individualists mean by individual liberty. It is that they do not accept anything that anybody could mean by liberty—anything that they themselves could mean by liberty. It is not, as the newspapers say, that they reject Parliamentary government, but that they reject popular government, in every possible shape or form. Nay, in a certain sense they trust the Parliamentary idea at the expense of the popular idea. In Mr. Shaw's Utopia, where oppressed workmen are forbidden to stop working under any provocation, they must either submit to oppression or seek some political mode of self-expression. If they have no economic weapon, they must use a political weapon; and it can only be something like the rather clumsy and tardy weapon of the vote. They must go on toiling and groaning under whatever horrible conditions the politicians have established, until they

can persuade the politicians to undo their own wrong-doing. This is a faith in Parliamentary methods beyond anything asked by the most conventional Parliamentarian.

Now I do not blame Mr. Shaw or the Trotskyites for not being democrats; and I certainly do not ask them to pretend to be democrats. But I do respectfully ask them to realise that there are some people who really and truly are democrats. It may be very foolish of us to believe in popular freedom; but we do believe in it. We do actually hold those civic convictions which the Bolsheviks once found it convenient to declaim,

liberty. As soon as it became something like order it became certainly and obviously slavery. It was exactly when the Soviet system ceased to deserve the superficial slanging of the newspapers that it began to deserve the serious loathing and detestation of the free citizen. It was when the Russian Jewish revolutionists ceased to be rioters and became rulers, when they ceased to be wreckers, ceased to be extremists, ceased to be extraordinary results of extraordinary misgovernment, when they settled down as sane and scientific administrators, that they came out in their true colours as tyrants, as terrorists, as destroyers of freedom and enemies of the people. Their wild oats were far less horrible than their harvest festival. The thing was much more respectable as a rebellion than it is as a government. Any one with any experience of journalism allows something for random abuse and slander, rising like a cloud of dust round the shock of any political catastrophe. Many must have expected that, when the dust had settled and the sky cleared, something more human and comprehensible would be revealed at last. But it is the last that reveals the worst; it is exactly in that clearer air and under that more equal light that we behold a monstrous temple of inhumanity. We were perfectly willing, if we were wise, to believe that Trotsky was a devil not so black as he was painted. But we are bound to believe that he is as black as he paints himself. We cannot acquit him of the charge on which he condemns himself, or rather crowns himself; for, like some old Greek adventurer, he claims not so much the crown of a king as the crown of a tyrant.

Everything that the very worst capitalists are accused of trying to do the Bolsheviks are now avowedly doing. The more vulgar sort of plutocrat can be heard spluttering in a smoking-room, "Make the brutes work"; but the Semitic Socialist does make the brutes work. The more mentally deficient type of employer may be heard snorting at his dinner table, "Shoot 'em down, Sir"; but the Semitic Socialist does shoot 'em down, Sir. Many capitalists have tried to impose compulsory arbitration; and many Socialists have retorted, very rightly as I think, that compulsory arbitration would be slavery. But the Semitic Socialists do not even impose the compulsory arbitration; they simply impose the compulsory labour. They are much too arbitrary to

arbitrate. Their no need to arbitrate so long as it can compel. Many of us believe, like Mr. Belloc in his book on the Servile State, that our capitalist society has a more or less unconscious and indeterminate drift towards the old heathen slavery. But slavery is not what the Semitic Socialists are drifting to; it is what they are driving at. It is not their unconscious and indeterminate tendency, but their conscious and passionate determination, to reduce the populace to slavery. It is well to know these things; and now, at last and at least, we know them.



STABBED TO DEATH BY AN ASSASSIN IN TOKYO: THE LATE MR. TAKASHI HARA, THE FIRST COMMONER PRIME MINISTER OF JAPAN, ADDRESSING A MEETING.

Mr. Hara was murdered on November 4, at the Central Station, Tokyo, by a young Japanese railwayman named Koichi Nakaoka, who said that he did it "for the welfare of Japan," actuated by criticisms of Mr. Hara he had read. Mr. Takashi Hara was born in 1856, and rose to be one of the greatest statesmen of modern Japan. He began his career in journalism, and in later life reverted several times from politics to that profession. In 1886 he became Chargé d'Affaires in Paris, and in 1896 Minister to Korea. Subsequently he held many Ministerial appointments, and was three times Minister for Home Affairs. In 1908 he visited Europe and America. In 1918 he formed the Administration which has been in office ever since. He was known as the first "Commoner Prime Minister." Japan owes much to his strong leadership and upright character, and he was the best debater the Japanese Parliament has produced. It is due to his conciliatory foreign policy that a settlement with China and the United States is in sight.

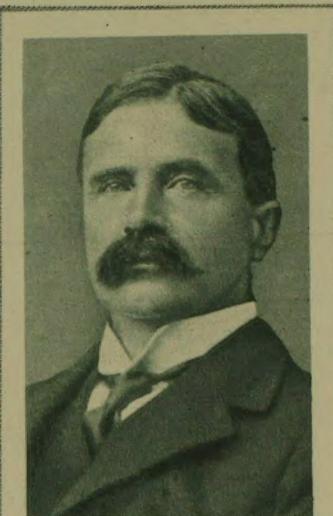
Copyright Photograph by Japan Press Illustration Co., supplied by Harris's Picture Agency.

and now find it convenient to deny. We really think as democrats all that they say as demagogues, and unsay as despots. And among these eccentric prejudices we retain the belief, strangely enough, that a workman ought to have liberty because liberty is the protection of honour; and that he ought not to be forced to submit to any insult from any boss or foreman, whether it be from a plutocratic or a bureaucratic official. We want them to understand what we mean, as we now, finally, understand what they mean.

The truth is that so long as Bolshevism looked like anarchy it was possible to mistake it for

## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

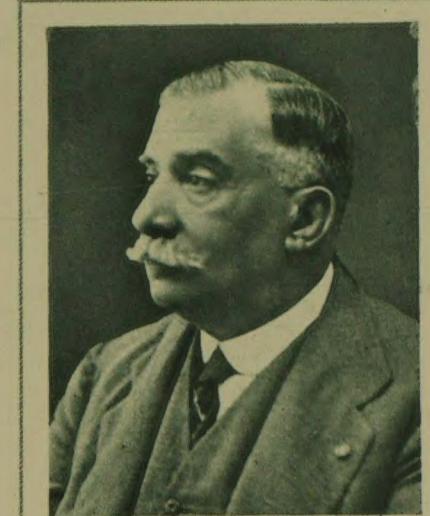
PHOTOGRAPHS BY RUSSELL, HOPPÉ, ELLIS, BASSANO, MANUEL, LAFAYETTE, L.N.A. AND C.N.



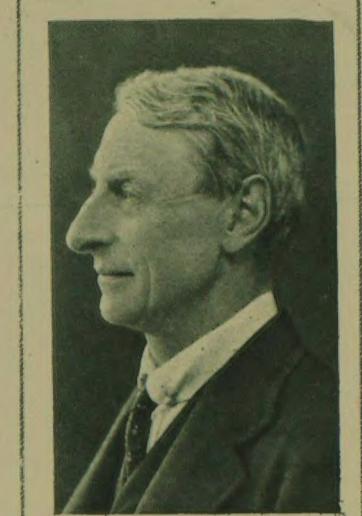
APPOINTED UNPAID MINISTER OF TRANSPORT: VISCOUNT PEEL.



AUTHOR OF "THE RIGHT TO STRIKE": THE LATE MR. ERNEST HUTCHINSON.



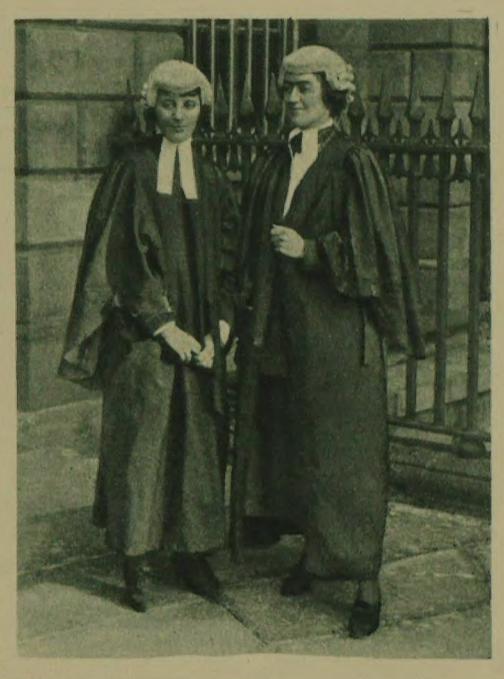
MALTA'S FIRST PREMIER UNDER THE NEW CONSTITUTION: MR. J. HOWARD.



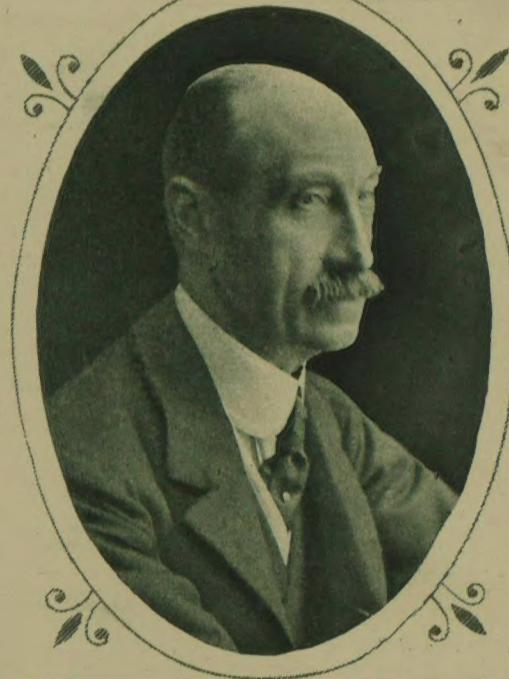
THE NEW LORD SANDHURST: THE HON. J. W. MANSFIELD.



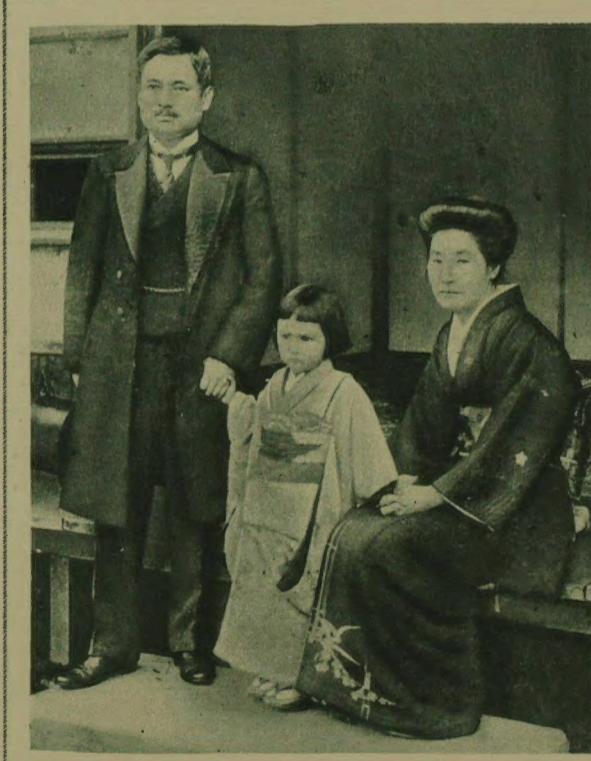
SIGNATORY FOR FRANCE TO THE FRANCO-KEMALIST AGREEMENT: M. FRANKLIN BOUILLON.



THE FIRST WOMEN BARRISTERS CALLED: MISS FAY KYLE (LEFT) AND MISS A. K. S. DEVERELL.



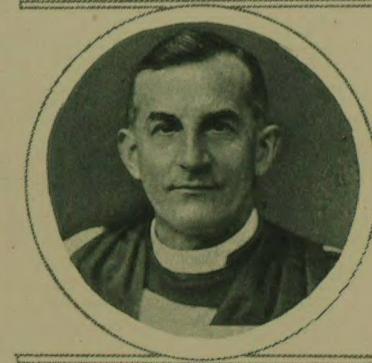
LORD CHAMBERLAIN OF THE HOUSEHOLD SINCE 1912: THE LATE VISCOUNT SANDHURST.



IN JAPANESE DRESS: THE ACTING PREMIER OF JAPAN, COUNT UCHIDA, WITH HIS WIFE AND CHILD.



APPOINTED DEAN OF BRISTOL: CANON E. A. BURROUGHS.



THE NEW ARCHBISHOP OF MELBOURNE: DR. H. C. LEES.



IN EUROPEAN DRESS: THE ACTING PREMIER OF JAPAN, COUNT UCHIDA, WITH HIS WIFE AND CHILD.

Viscount Peel has undertaken the post of Minister of Transport (recently resigned by Sir Eric Geddes), without salary.—Mr. Ernest Hutchinson belonged to the Lancashire group of dramatists and has died young, like another of them, his friend Stanley Houghton. His play, "The Right to Strike," appeared, by instalments, in our issues of November 13 and 27, and December 4, 1920.—Mr. Joseph Howard, the first Premier of Malta, just visited by the Prince of Wales, is a Maltese cigarette-manufacturer, and President of the Chamber of Commerce.—M. Franklin Bouillon and Yusuf Kemal recently signed a new Franco-Kemalist Agreement at Angora which has caused much political criticism.—Miss Fay Kyle and Miss A. K. S. Deverell were recently admitted to the Bar in Dublin.

Miss Deverell's twin brother was "called" at the same time.—Viscount Sandhurst, who had been Lord Chamberlain for nine years, died in hospital in London on November 2. He was formerly Governor of Bombay. His widow is a daughter of Matthew Arnold. He is succeeded by his brother, the Hon. John W. Mansfield.—Count Uchida, Foreign Minister of Japan, was appointed Acting Premier after the murder of Mr. Hara, of whom a portrait appears on "Our Note-Book" page.—Canon E. A. Burroughs, of Peterborough, now Dean of Bristol, is well known for his impressive appeals for a spiritual awakening of the nation during the war.—Dr. Harrington Clare Lees, late Vicar of Swansea, was consecrated as Archbishop of Melbourne in St. Paul's on November 1.

## SPANIARDS MASSACRED; ST. MARTIN'S CHURCH; ITALY'S "UNKNOWN."

PHOTOGRAPHS BY C.N., MORANO-PISCULLI (ROME), ROMANOGLI, AND TOPICAL.



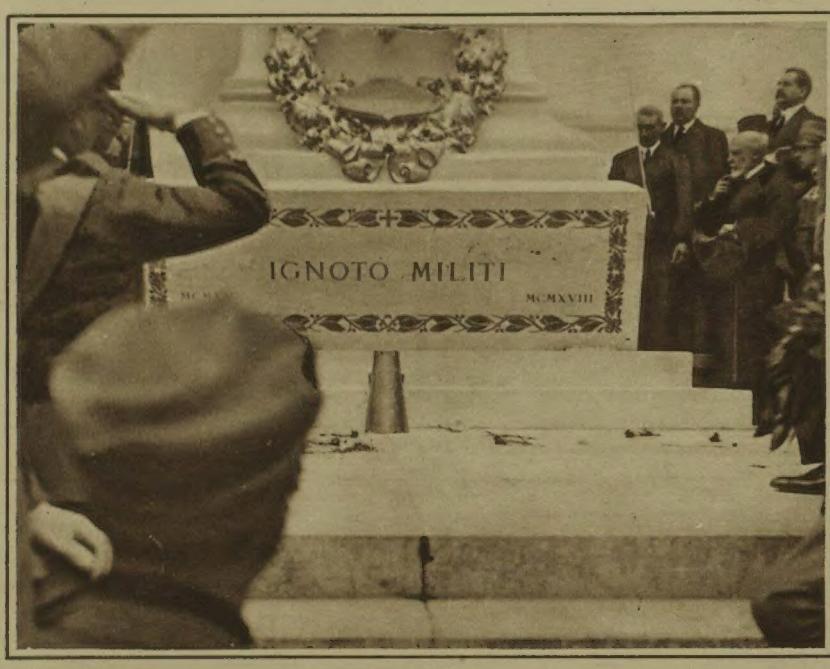
HORRORS OF SPAIN'S MOROCCAN WAR: SOME OF 2000 SPANISH SOLDIERS FOUND MASSACRED AND MUTILATED BY MOORS ON MOUNT ARRUIT.



ROYAL PARISHIONERS AT ST. MARTIN'S-IN-THE-FIELDS BICENTENARY SERVICE: THE KING AND QUEEN, WITH THE VICAR, MR. SHEPPARD.



A VASE OF WATER FROM THE RIVER TIMAVO (NOW ITALIAN): A TRIBUTE TO ITALY'S UNKNOWN SOLDIER.



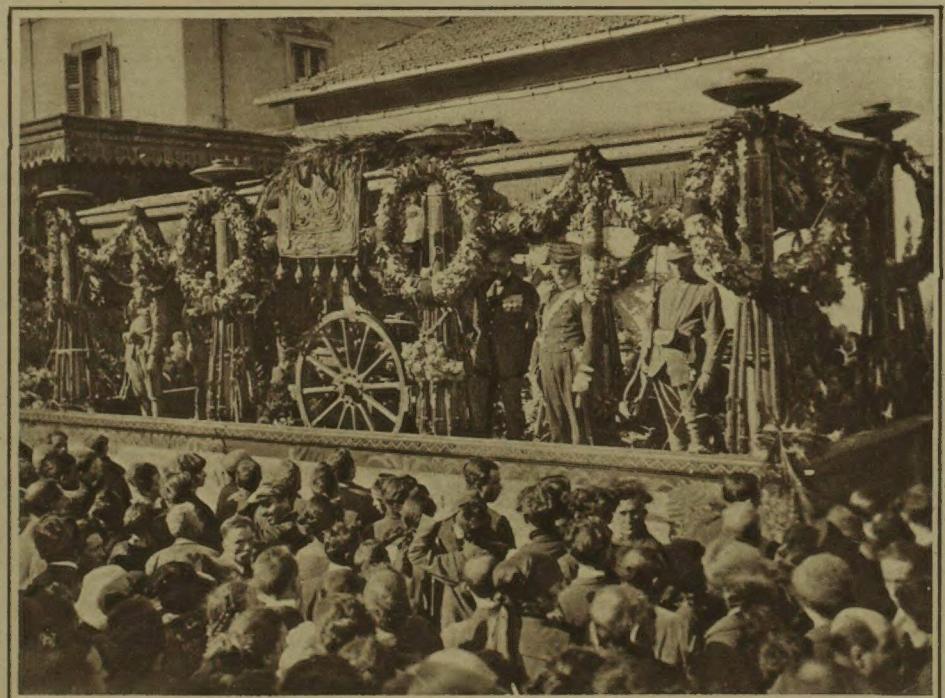
THE BURIAL OF ITALY'S UNKNOWN SOLDIER: THE TOMB IN THE ALTAR OF THE FATHERLAND AT ROME, CLOSED FOR EVER.



THE BEREAVED ITALIAN MOTHER WHO CHOSE THE COFFIN IN THE CATHEDRAL AT AQUILEIA: SIGNORA BERGAMAS.



THE UNKNOWN'S ARRIVAL IN ROME, WHEN THE COFFIN WAS MET BY THE ROYAL FAMILY: THE PROCESSION TO THE CHURCH.



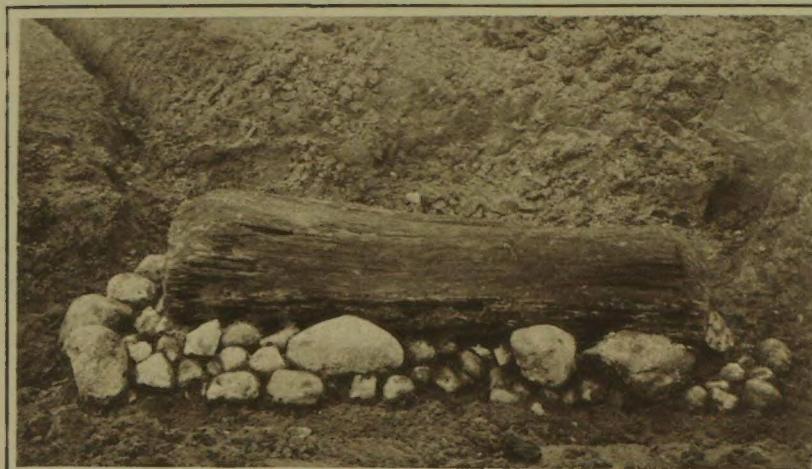
GREETED BY THOUSANDS AT EVERY STATION BETWEEN AQUILEIA AND ROME: THE FLOWER-DECDED RAILWAY CAR CONVEYING THE COFFIN OF ITALY'S UNKNOWN SOLDIER.

Terrible scenes followed the Spanish reverse in Morocco. When Mount Arruit was recently reoccupied, more than 2000 unburied corpses of Spanish soldiers, some burnt and many mutilated, lay where the Moors had massacred them. The body of General Primo de Rivea was identified and taken to Melilla for military burial. The campaign has since shifted westward, and on November 3 it was stated that 25,000 Spaniards were advancing towards the River Kert.—The King and Queen attended the afternoon service at St. Martin's-in-the-Fields, Trafalgar Square, on November 6, when the bicentenary commemoration began. Buckingham Palace is in the parish.—The funeral of Italy's Unknown Soldier

took place at Rome on November 4, when the coffin was taken to the Altare della Patria and placed in a tomb in the gigantic statue of Rome. Near it stood a Roman column surmounted by a vase of water from the River Timavo (now Italian) given by the children of Trieste. The King of Italy laid the gold medal of valour on the coffin. A huge procession afterwards filed past, laying wreaths. The coffin was brought to Rome by train from Aquileia, and lay in state in the Church of Santa Maria delle Angeli. It was chosen out of eleven by a bereaved mother, who, after an all-night vigil in Aquileia Cathedral, laid a white flower upon it.

## "CURIOS" OF ANTHROPOLOGY, ARCHITECTURE, NATURE, AND SCIENCE.

PHOTOGRAPHS BY G.P.A., F. DETAILLE, WIDE WORLD PHOTOS, AND TOPICAL.

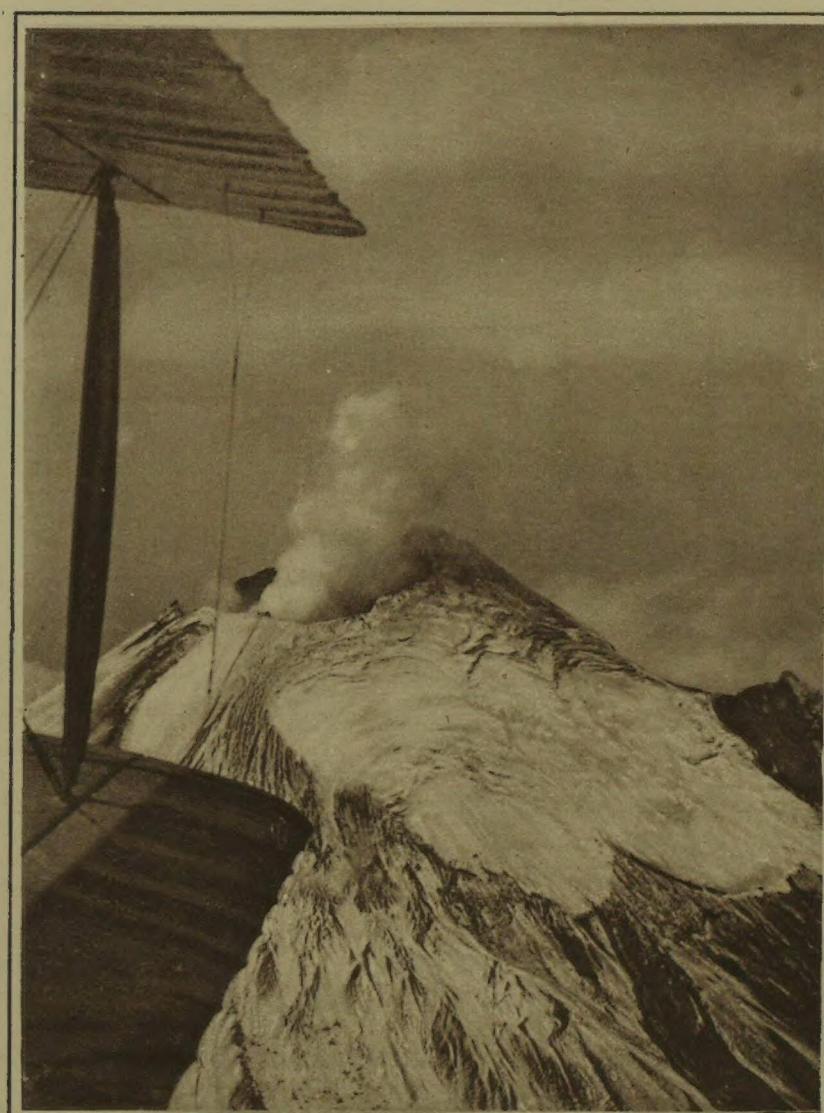


AN OAK-TRUNK AS A PREHISTORIC WOMAN'S TOMB: A REMARKABLE "FIND" IN JUTLAND—THE TRUNK CLOSED.



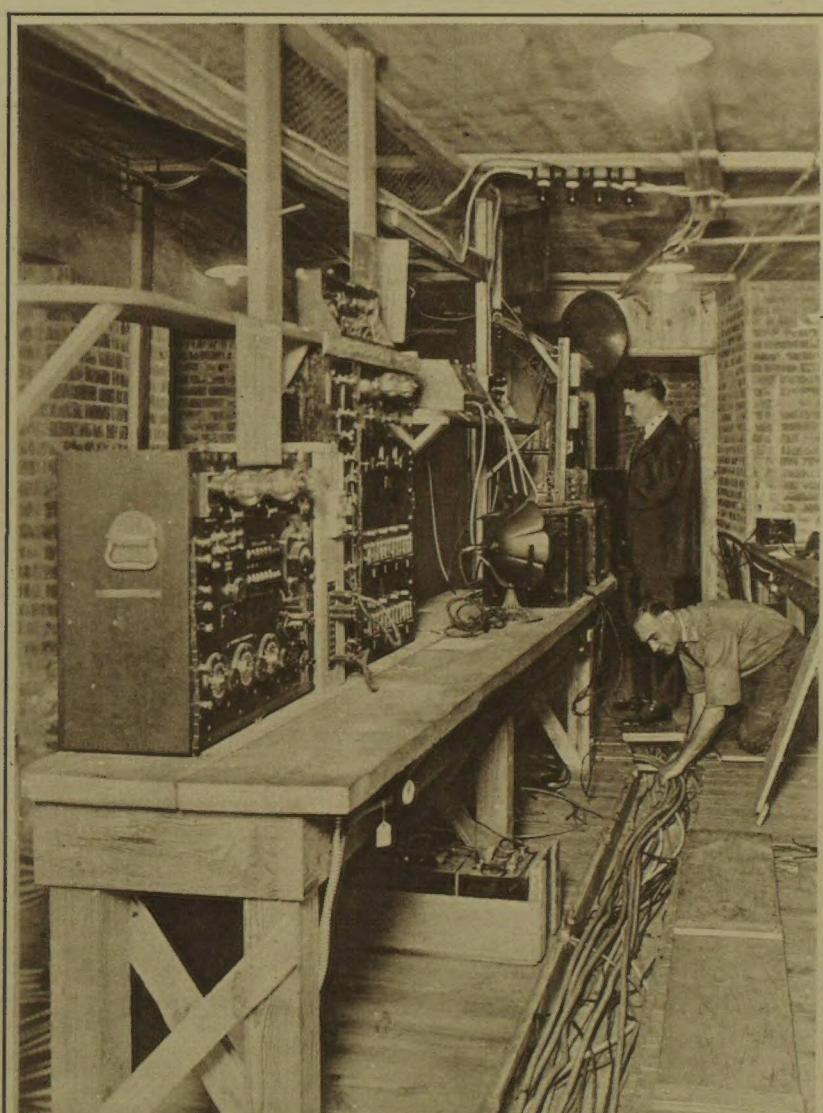
WHERE A WOMAN'S SKELETON BELIEVED TO BE 3000 YEARS OLD WAS FOUND: THE OAK-TRUNK TOMB OPENED

A MARVEL FROM INDO-CHINA REPRODUCED IN FRANCE: A REPLICA OF A CAMBODIAN PALACE BUILT AT MARSEILLES FOR THE FRENCH COLONIAL EXHIBITION.



FLYING OVER A VOLCANO IN ERUPTION: THE CRATER OF POPOCATAPETL, MEXICO, SEEN FROM AN AEROPLANE.

The remains of an ancient oak trunk found recently in Jutland contain the skeleton of a woman believed to be 3000 years old. Some long black hair was still attached to the skull. The skeleton has been placed in the Danish National Museum at Copenhagen.—For the French Colonial Exhibition to be held next year at Marseilles, there has been built, on the Prado there, a replica of one of the towers of the great Cambodian palace of Angkor-Vat, in Indo-China, to serve as the pavilion of the Indo-Chinese colony. It is considered the masterpiece of ancient Cambodian architecture.—A note supplied with the adjoining

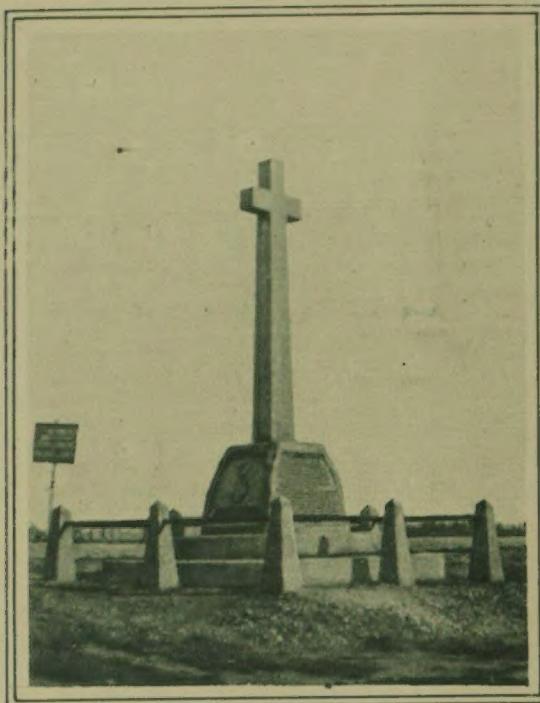


DESIGNED TO CARRY PRESIDENT HARDING'S VOICE BY WIRES TO SAN FRANCISCO: SOUND-AMPLIFYING MECHANISM BENEATH THE ARLINGTON AMPHITHEATRE.

photograph says: "This is machinery installed beneath the Arlington amphitheatre which will amplify the President's voice one thousand, thousand, billion times, when he makes his address on Armistice Day, in honour of America's Unknown Warrior. His voice will be carried from this machinery, over the wires shown, to New York, Chicago, and San Francisco. More than twenty men are required to control the apparatus. The wires from Denver to San Francisco will be watched by mounted patrols, and every precaution is taken to prevent breakdown in carrying the President's voice throughout the country."

## "THEIR NAME LIVETH FOR EVERMORE": NOTABLE WAR MEMORIALS.

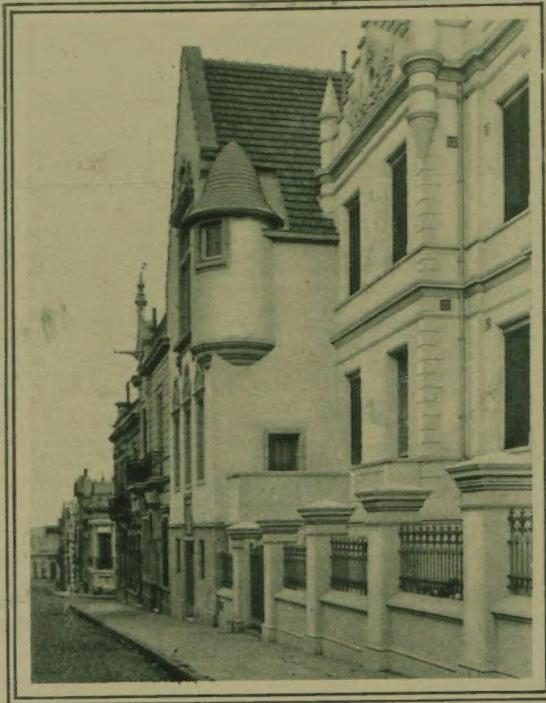
PHOTOGRAPHS BY KIRWIN (BUENOS AIRES), TOPICAL ILLUSTRATIONS, AND PHOTOPRESS.



UNVEILED BY GENERAL BERTHELOT: A GRANITE CROSS TO THE 2ND DEVONS AT BOIS DE BUTTES, NEAR LAON.



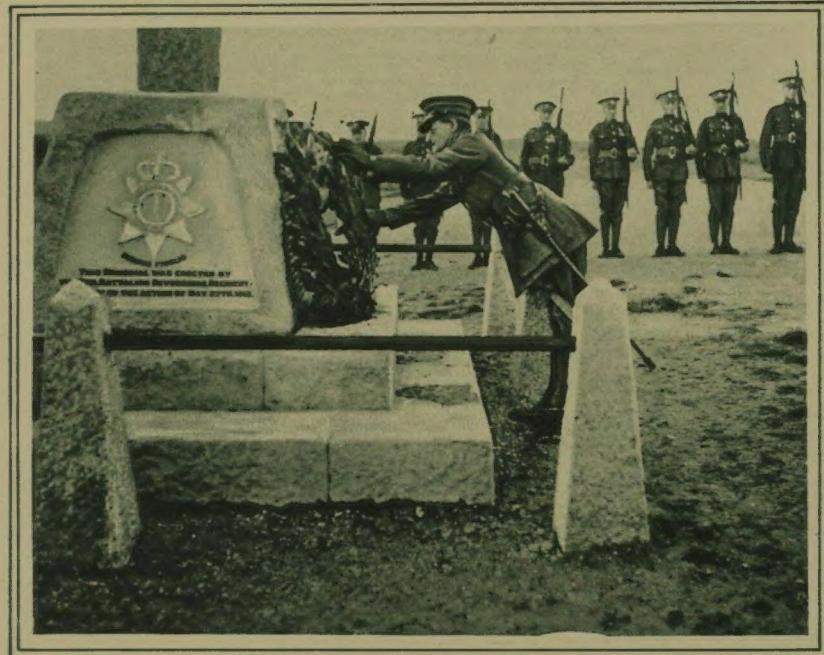
IN TODMORDEN'S "GARDEN OF REMEMBRANCE": A TRIBUTE TO A YORKSHIRE TOWN'S 670 DEAD.



IN HONOUR OF ARGENTINE SCOTS WHO ANSWERED THE CALL: THE SCOTTISH WAR MEMORIAL AT BUENOS AIRES.



TYPICAL OF THE BRITISH SOLDIER'S CHEERFULNESS IN DEPRESSING CONDITIONS: FIELD-MARSHAL SIR WILLIAM ROBERTSON UNVEILING THE TWICKENHAM MEMORIAL.

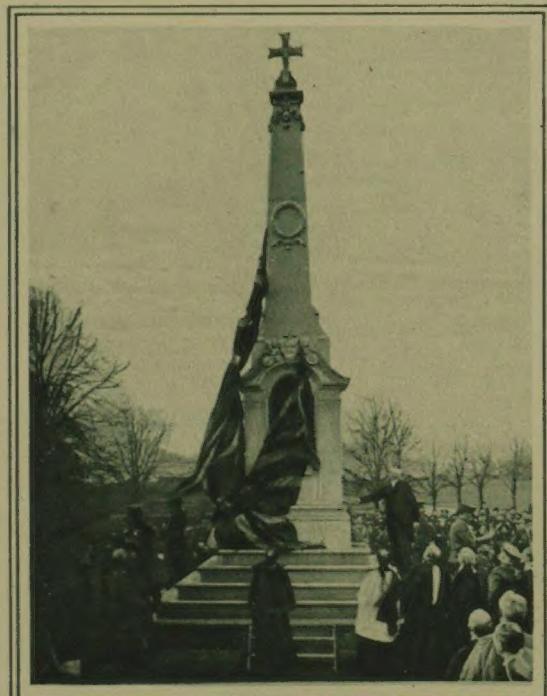


"IN MEMORY OF THE ACTION OF MAY 27, 1918": GENERAL SIR LOUIS BOLS PLACING THE REGIMENTAL WREATH ON THE 2ND DEVONS MEMORIAL AT BOIS DE BUTTES.

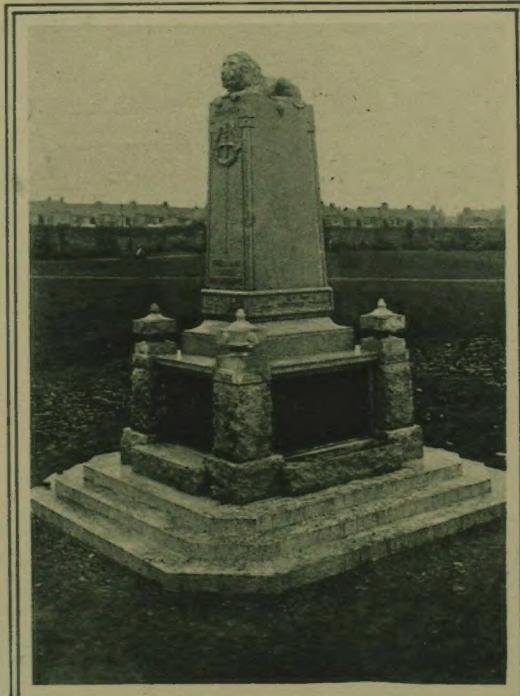


SURMOUNTED BY A SYMBOLIC HART: THE UNVEILING OF THE HERTFORD WAR MEMORIAL.

The memorial to the 2nd Battalion Devonshire Regiment, at Bois de Buttes, near Laon, stands on the spot where the 2nd Devons were severely cut up on May 27, 1918, in an action which won for them the "Croix de Guerre avec Palme." The memorial (17 feet high, of Devonshire granite) was wrought by the Exeter sculptors, Messrs. Harry Hems and Sons.—Todmorden raised about £15,000 for its memorial; £4000 was devoted to a Garden of Remembrance, with statues; the rest to widows, orphans, and disabled men. Messrs. Thorp and Claypole were the architects, and Mr. Gilbert Bayes the sculptor.—The Scottish War memorial in the Argentine Republic, built by the Scottish community at a cost



TO WIMBLEDON'S 1000 DEAD: MR. JOSEPH HOOD, M.P., UNVEILING THE OBELISK ON THE COMMON.

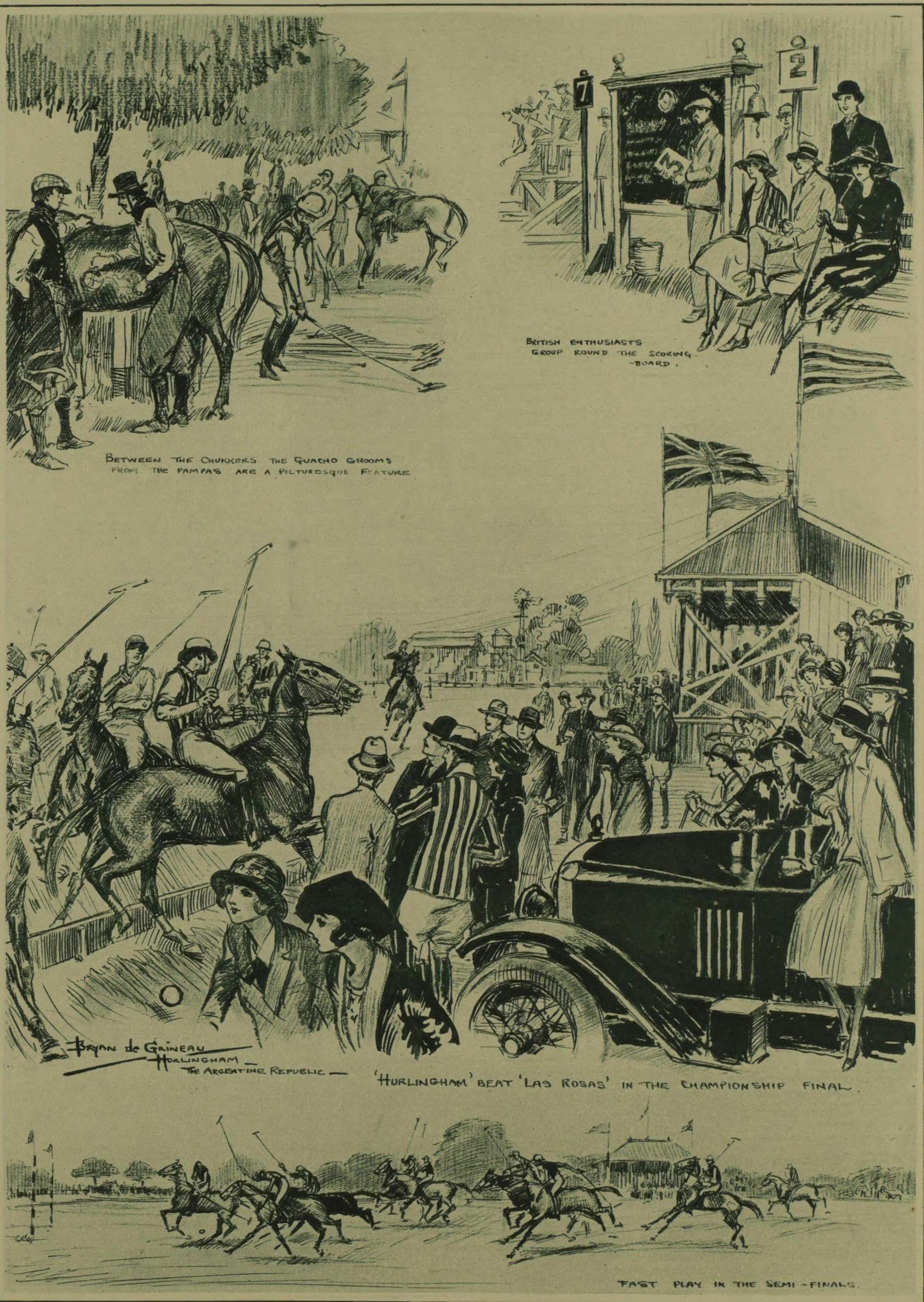


UNVEILED BY LORD HAMILTON OF DALZELL: THE FINE MEMORIAL TO 1000 MEN AND WOMEN OF MOTHERWELL.

of £15,439, took the form of additions to St. Andrew's Scotch School, Buenos Aires. The dedication plate over the doorway reads: "Erected to the honour of the Scots and their descendants of the Argentine Republic who offered their services at their country's call, and in memory of those who laid down their lives in the Great War 1914-1918." The stone was laid on July 3, 1920, by Mrs. Evelyn Macleay, wife of the British Minister, Mr. J. W. Ronald Macleay, and the building was opened by him on August 23, 1921.—The Twickenham memorial stands in Radnor House Grounds.—At Hertford the Mayor unveiled a memorial to 400 men of the district. Lord Salisbury was present.

## A SOUTH AMERICAN HURLINGHAM: POLO IN THE ARGENTINE.

DRAWN BY BRYAN DE GRINEAU.



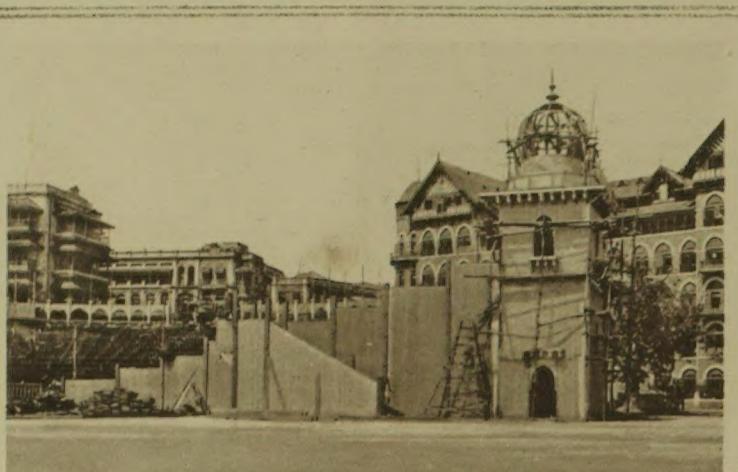
ARGENTINA'S BID FOR POLO SUPREMACY: THE CHAMPIONSHIP MEETING AT HURLINGHAM, THE BRITISH POLO CLUB NEAR BUENOS AIRES—THE FINAL; AND OTHER INCIDENTS.

"The name of Hurlingham," writes Mr. Bryan de Grineau, in a note on his drawings, "is naturally associated with polo; and, as is fitting, the British Polo Club near Buenos Aires has the same name as the well-known English club. This South American Hurlingham is also a real bit of Old England—a village that seems to have been transplanted from the home land to the Argentine, and is one of the best-known British residential colonies around Buenos Aires.

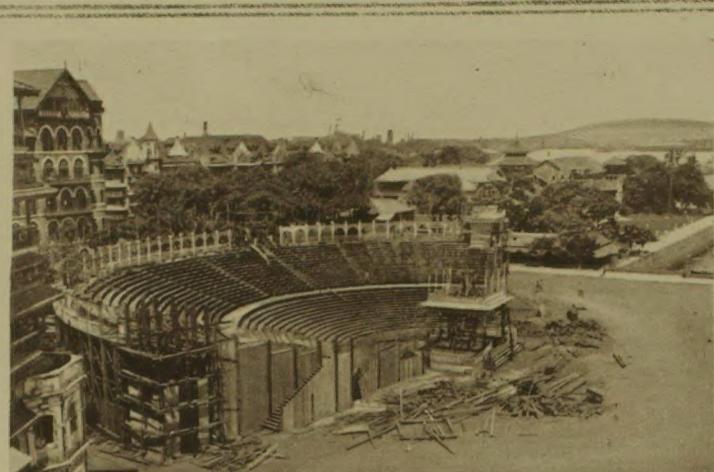
In polo, such names as Lacey, Traill, and Martinez de Hoz are well known to English players at home; and the tournament season at the Argentine Hurlingham, where the crack polo teams from all over the vast republic fight out their annual struggle for supremacy, offers wonderful exhibitions of riding and pony training. Argentine players will not be content until they have won the world's championship for South America."—[Drawing Copyrighted in the United States and Canada.]

## BOMBAY BUILDS FOR THE PRINCE: "THE GATEWAY OF INDIA."

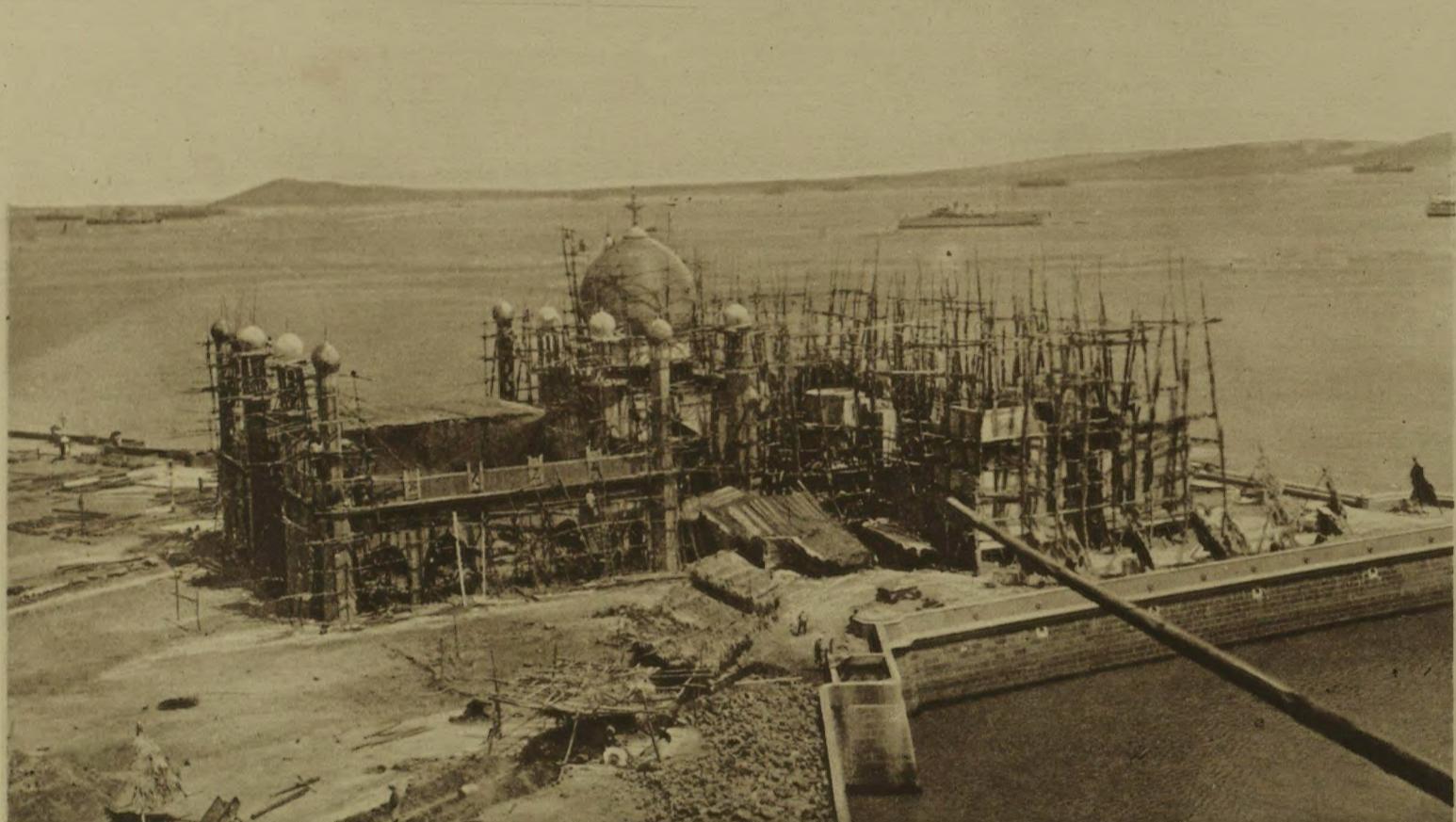
PHOTOGRAPHS SUPPLIED BY H. K. HALES (CALCUTTA).



PREPARATIONS FOR THE ARRIVAL OF THE PRINCE OF WALES AT BOMBAY: THE STADIUM IN COURSE OF CONSTRUCTION.



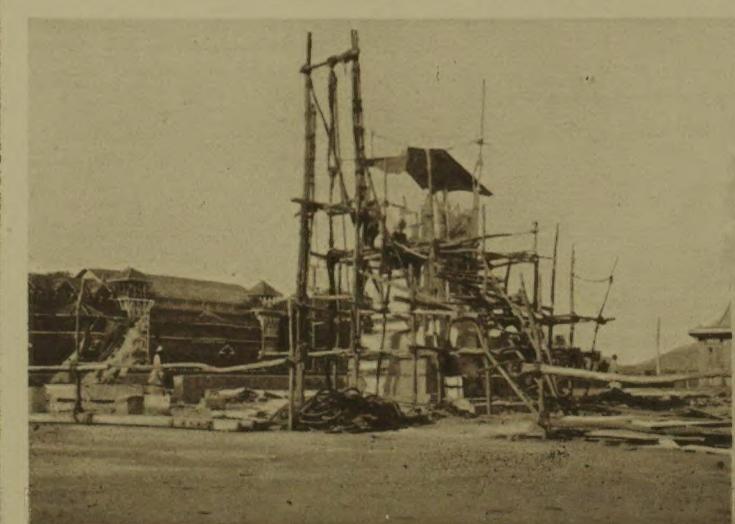
BUILT TO SEAT TWO THOUSAND SPECTATORS: ANOTHER VIEW OF THE GREAT STADIUM ON THE APOLLO BUNDER, BOMBAY.



WHERE THE PRINCE OF WALES IS DUE TO ARRIVE, IN THE "RENNOW," ON NOVEMBER 17: BOMBAY HARBOUR, SHOWING THE PAVILION ON THE APOLLO BUNDER, WITH THE NEW "GATEWAY OF INDIA" ON THE RIGHT.



THE NEW "GATEWAY OF INDIA" NEARING COMPLETION: BOMBAY PREPARING A SPLENDID WELCOME FOR THE PRINCE.



BOMBAY'S TRIBUTE TO A FAMOUS VICEROY: THE MONUMENT TO LORD HARDINGE BEING ERECTED ON THE APOLLO BUNDER.

We reproduce here what are believed to be the earliest photographs of the new temporary buildings erected on the Apollo Bunder at Bombay, at a cost of three lakhs, ready for the arrival of the Prince of Wales. The official programme of the Prince's tour says:—"The 'Renown' will arrive in Bombay Harbour at 7 a.m., on November 17. The Naval Commander-in-Chief will proceed on board to greet the Prince half an hour later, and at 8 o'clock Lord Reading,

the Viceroy, will go on board, accompanied by the Ruling Princes on the staff of his Royal Highness. At 9.30 the Governor of Bombay, Sir George Lloyd, goes on board to greet the Prince, and returns in a quarter of an hour. At 10.15 the Prince will land at the Gateway of India, on the Bunder, built to commemorate the Durbar visit of the King and Queen." The Prince's Bombay visit is to end on November 22, when he will leave by train for Baroda.

## "MY FIRST VISIT TO THE ROCK": THE PRINCE AT GIBRALTAR.

PHOTOGRAPHS BY C.N. AND FREVONE (GIBRALTAR).



THEIR COLONEL-IN-CHIEF: THE PRINCE AND OFFICERS OF THE 4TH MIDDLESEX REGIMENT.



RECEIVED BY THE PRINCE (ON LEFT): GENERAL VILALBA (CENTRE), GOVERNOR OF ALGECIRAS.



GREETING A MOORISH GUEST: THE PRINCE AT GOVERNMENT HOUSE, GIBRALTAR.



THE PRINCE OF WALES (SIXTH FROM LEFT IN FRONT) AS GUEST OF THE GOVERNOR OF GIBRALTAR, GENERAL SMITH-DORRIEN: A GROUP TAKEN AT GOVERNMENT HOUSE ON THE OCCASION OF THE OFFICIAL PARTY.



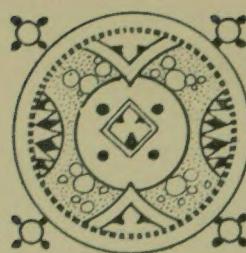
POGO IN THE "RENNOW": (L. TO R.) CAPTAIN DUDLEY NORTH, LORD LOUIS MOUNTBATTEN, AND SIR GODFREY THOMAS KEEPING FIT.



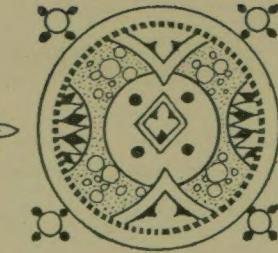
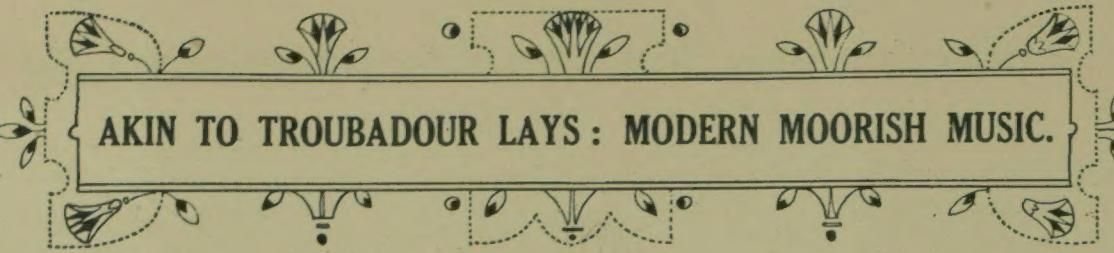
WHERE THE PRINCE INSPECTED BOY SCOUTS AND 3000 SCHOOL-CHILDREN: H.R.H. (LEFT) WATCHING A MARCH-PAST ON THE ALAMEDA PARADE.

The Prince of Wales arrived at Gibraltar in the "Renown" at 9 a.m. on October 29, when the Governor, General Smith-Dorrien, came aboard to welcome him, followed by Admiral Pelly, Admiral Niblack (U.S. Navy) from his flag-ship, the "Utah," and General Vilalba, Governor of Algeciras. The Prince landed at 11 a.m. in naval captain's uniform, and, after inspecting a Guard of Honour of the 4th Batt. Middlesex Regiment, of which he is Colonel-in-Chief, motored with the Governor to the east side of the Rock. Returning to the destroyer "Rowena," he later landed again in his uniform as Colonel of the Welsh

Guards, and attended an official luncheon at Government House. He then motored to the Mount (the Admiral's residence), visited the Middlesex Regiment in barracks, and on the Alameda Parade inspected 3000 school-children, Boy Scouts, and the police branch of the St. John Ambulance. The Governor gave an At-Home, and in the evening there was a dinner in the "Renown," which left at 10 p.m. for Malta. In reply to an Address the Prince said: "During the world conflict Gibraltar . . . responded to the call with a spirit that has never waned during two centuries, and rendered inestimable service."



## AKIN TO TROUBADOUR LAYS: MODERN MOORISH MUSIC.



By A. FORESTIER.

ONE of the features of the reception offered to the members of the French official party during their visit to Morocco by Marshal (then General) Lyautey, in the Palace of La Bahia, built by Ba Hamed and now used by the Marshal as his residence at Marrakesh, was a Moorish orchestra, composed of musicians selected from the most expert in the town. The instrumentalists, who also sang while they played, sat in a recess used as a summer-house opening on the gardens, and there gave a typical concert such as those given by rich Moors on great occasions.

Moorish music is representative of Arab music as it has existed from its remote origin, which can be traced back through the Romans to the Greeks, who derived it from the Jews, and these probably from the Egyptians. Its effect on a European hearer is at first confusing and disagreeable. It remains unintelligible to our ears until they have grown accustomed to it. Then melody and rhythm at last begin to be perceptible.

To persons devoid of musical sense it is simply nothing but a barbarous noise. Those who possess a more acute sense of hearing, however, and are curious to discover the trend of the musicians' concerted efforts, will acquire a gradual comprehension of an art so different from our own modern music, but one upon which, after all, our mode of musical expression was founded.

The impression conveyed by some of the passages was one of Gregorian plain-song. Indeed, the modes used by the Arabs are practically identical with those set down by St. Gregory, or are based on the same principles.

It is said that when the Crusaders heard Saladin's soldiers singing in their camp they imagined that they were singing Vespers.

The resemblance of Arab music to plain-song is, in fact, evident; and the same conclusion was arrived at by F. Salvador Daniel, who thought that the present-day music of the Arabs represents that which existed in our countries up to the thirteenth century, and is none other than that of the Troubadours.

We know very little of the music that was sung by the minstrels. Although many of their poems, dealing chiefly with love and adventure, have been preserved, their melodies were not always recorded. That the troubadours received from the Arabs new ideas, which they introduced in their own songs on their return from the Crusades, appears more than probable. It seems more natural to regard Spain as the source of Arabic influence, when we consider that for 700 years the Arabs occupied that country wholly or in part, that a constant intercourse prevailed among minstrels from Northern Spain to Northern Italy, and that it was customary for troubadours to sing in each of the dialects which composed the *Langue d'oc*.

The Arabs, moreover, had themselves invaded France, and probably had left traces of their passage in the way of music, vocal and instrumental, as it is averred that they brought the industry of armour and sword-making, in which they excelled, to the districts of the Haute Loire, where

they had sought refuge after their defeat by Charles Martel, in 732. All this tends to confirm Daniel's hypothesis as to the affinity between mediaeval music and the present-day music of the Arabs.

Here I may quote a personal experience in support of this hypothesis.

When stopping at Meknès on my journey, I had the privilege of hearing some Arab music sung and played by a talented young French lady, whose profound knowledge of ancient European instruments, as well as of Arab music, has determined the French Government to entrust her with the mission of gathering all possible information on Moorish music.

She speaks and sings Arabic perfectly, and she has learnt from the best masters among Moorish musicians to play on all their instruments.

I hazarded the usual remarks as to the apparently formless state of Arab music, and was somewhat sceptical when she

play and sing *fortissimo*. At the end of her song she stopped for a moment and began again, apparently in the same key. Until then I had contented myself with enjoying the strange charm of the sweet melancholy melody without heeding the words, which I did not understand, when, to my surprise, I caught a few French words, and attentively listened till the end. It was indeed an old French fifteenth-century canticle, but the music seemed to be perfectly Moorish, and I had to admit that the Arab and the French music of the Middle Ages were identical in character.

It is clear that the music of the Arabs has not developed since they left Spain at the close of the fifteenth century; while European music, finding new modes of expression, has not ceased to progress up to the present day.

The beginnings of Christian music are wrapped in obscurity. Perhaps its early stages were a continuation of Roman music, originally Greek, that was sung round them. What it was then no one knows. It is possible that, after the victory of the Christian religion over Paganism, the Christians wished to have a music of their own in accordance with their ideals. What is certain is that St. Ambrose (340-397) was the first organiser of church music, rhythm being then its distinctive character.

Pope Gregory the Great, two centuries later, in response to the general desire of Western Christians to differ from the schismatic Eastern Churches, established the rules of the new music, practically devoid of rhythm, which is called plain-song (*canto piano*).

Arab music presents the closest analogy with the latter.

Harmony, in the present acceptation of the term, is unknown to the Arabs. They sing and play in unison, their instruments simply serving to double the voices by playing an octave above or below. But, although it is difficult to follow, they have rhythm, and the drums vary it as circumstances require. There is no counterpoint, only notes of embellishment which tend to disguise the melody proper. These flourishes depend solely on the talent and imagination of the performer. They are most perceptible on the wind instruments (flutes and oboes), where they create a fanciful tracery of sounds altogether bewildering and irritating. They are, indeed, arabesques of sounds, as there are arabesques of lines in Arab decoration.

This does not prevent anyone from being astonished at the perfection of the *ensemble* reached by these musicians, when one considers

that the Moors, unlike the Greeks or ourselves, have no written music, and all the tunes have to be learnt by heart, as they are transmitted from one musician to another all over the country.

New songs are continually invented by the Arab and Berber musicians of North Africa; and a great lord—such as, for instance, the Glaoui, Pasha of Marrakesh, and "Grand Seigneur de l'Atlas"—has in his palace his private musician to play and sing to him the new songs in vogue at Algiers or Tunis.



MOORISH MUSIC: INSTRUMENTS USED AT MARSHAL LYAUTHEY'S CONCERT AT MARRAKESH, ILLUSTRATED ON THE OPPOSITE PAGE.

The above drawings show: (1) A Derbouka-player; (2) flutes—*a*, a Gosbah, *b*, a Djacouak; (3) An Oboe; (3a) Oboe-players; (4) A Taar (tambourine) without the skin; (5) A Bendair; (6) a Derbouka; (7) A Gunibri; (8) A Rebab; (9) a Rebab-player; (10) A Kouitra (lute); (11) A Kouitra-player; (12) A Kemendjah (violin)—modern form; (13) A Kemendjah (violin)—ancient form still used. The Taar (or tambourine) is a wooden ring with jingling metal discs, with or without a skin stretched over it. A Bendair is a magnified Taar without metal discs, and having wires stretched across under the skin. It marks rhythm for dance or song and is always used in processions and open-air festivities, with flutes and oboes. The Gunibri, a long-necked instrument, covered with parchment, with two strings, is played with a plectrum made of a small pointed bone. The Rebab is a kind of ancient violin known in Europe in the ninth century. The Moorish form has two strings: the bow is arched and short. The Kouitra is a kind of lute, without frets, and the head in a straight line with the neck instead of at right angles. It is played with a vulture's quill as plectrum. The Kemendjah, in its modern form, is like our violin, but not so flat, and the sound is duller and thicker. It has four strings, and a straight bow. The ancient form resembles a mediaeval violin. It appears in sculpture and paintings from the twelfth century onwards. The sound, as in the modern form, is similarly dull and thick. The bow in this case is arched. In both forms it is held with the back of the hand downwards, and the instrument is played like a cello. The modern violin, it may be noted, assumed its present shape in the sixteenth century.—[Drawn by A. Forestier.]

asserted that at one time French and Arab music were identical. I begged her to play and sing to me while I made a sketch, and, taking a lute to accompany her song, she began singing in Arabic with much distinctness and none of the fatiguing vehemence of the Moorish performers, who always

the Arabs," edited, with notes and memoir and illustrations, by Henry George Farmer.

Other authors consulted were: Ritter, "History of Music"; Lavoix, "La Musique"; J. Rutherford, "The Troubadours"; Viollet le Duc, "Dictionnaire de Mobilier et Instruments."

I am indebted for references to a most valuable study of Arab music by Francesco Salvador Daniel, entitled, "Music and Musical Instruments of

## THE MUSIC OF THE TROUBADOURS?—A MODERN MOORISH “NOUBA.”

DRAWN BY A. FORESTIER.



SUGGESTING GREGORIAN PLAIN-SONG AND BELIEVED TO BE A SURVIVAL OF ARAB MUSIC ADOPTED BY TROUBADOURS:  
A MOORISH CONCERT IN MARSHAL LYAUTHEY'S PALACE AT MARRAKESH.

In his article on the opposite page, where the various instruments are illustrated and described, Mr. Forestier traces the survival of modern Moorish music from that of the Arabs adopted by the Troubadours in the Middle Ages, and compares it with Gregorian plain-song. Describing the concert shown above, he says: "The musicians sit in a fixed order, commencing on the left with the violins, and ending on the right with the tambourines. The violins are held 'cello-wise. By a turn of the left wrist, the strings are brought as needed successively in contact with the stiff bow held with the back of the right hand downwards, two fingers being introduced between the fiddle-stick and the hair. The lute

and guitar are played by means of a plectrum, which, for the lute, must be made of a vulture's feather. The violins bear a resemblance to our own: some are of a larger size, like tenors. In the above picture one differs from the others and keeps the archaic shape of the mediæval viol. All the players sing and play in unison with all their might. Arab music is so different from our own that it is impossible to understand it until the ear has been educated to it. The concert represented above, called a 'nouba' (symphony), consisted of a string of songs unrelated to one another, each preceded by a short prelude."—[Drawing Copyrighted in the United States and Canada.]

## THE LAST OF THE HAPSBURGS: EX-KING KARL'S "PUTSCH," FOLLOWED BY HIS DEPOSITION AND EXILE TO MADEIRA.

PHOTOGRAPHS BY FRANKL

(BERLIN) AND KEYSTONE VIEW CO.



DURING HIS BRIEF RESUMPTION OF SOVEREIGNTY: EX-KING KARL REVIEWING HIS TROOPS OF THE OSTENDORF DIVISION.



LATER IMPRISONED AT BUDAPEST: COUNT JULIUS ANDRÁSSY (ON THE LEFT).

WITH COL. OSTENDORF (LEFT) BELOW: EX-KING KARL AND EX-QUEEN ZITA AT THEIR WINDOW.

A REUTER message from Constantinople of November 5 stated that the British light cruiser "Cerdlif" had left that port on the previous day for the mouth of the Danube, where she would take on board the ex-King Karl and ex-Queen Zita and proceed to Gibraltar. Another Reuter report from Funchal, Madeira, of the 6th inst., said that a residence had been chosen for their use during their internment in that island. On November 1, the British Minister at Budapest, Mr. Hobler, informed the Hungarian Government that the ex-King and Queen had been taken aboard the British monitor "Glowworm" (about 12 miles below Budapest), to go down the Danube. Owing to low water, the monitors could not pass the Iron Gate on the Danube, and the royal exiles were conveyed to the Rumanian frontier by motor-car. The ex-King was described as deeply depressed, and he attended Masses several times a day. Count Julius Andrássy,

[Continued in Box 2.]

his chief supporter, was brought from the old Abbey of Tihany, where the ex-King and Queen were first interned, to Budapest, and there put in prison. Colonel Ostendorf commanded the Karlist Hungarian forces during the attempted restoration. The first conference held by ex-King Karl and the Ministers he appointed took place in the Red Cross railway carriage in which he arrived at Raab (called, in Hungarian, Győr). Our photographs illustrate this stage of the adventure. On their arrival at Raab the ex-King and Queen received an enthusiastic welcome from their adherents. They attended a celebration of High Mass held in the open air on the railway line beside the royal train. The officers took an oath of allegiance to the monarch whom they intended to replace on the Hungarian throne. The office of Prime Minister was assigned to M. de Rakovsky, who was afterwards arrested with Count Julius Andrássy at Tihany Abbey and conveyed to Budapest.

[Continued below.]



DURING THEIR SHORT-LIVED ATTEMPT AT RESTORATION: EX-KING KARL (LEFT CENTRE) WELCOMED BY HUNGARIAN ADHERENTS AT RAA.



THE ATTEMPTED RESTORATION BLESSED HIGH MASS ON THE RAILWAY NEAR BUDAPEST.



USED BY EX-KING KARL AS BED-ROOM, DINING-ROOM, AND CONFERENCE CHAMBER: HIS QUARTERS IN A RED CROSS RAILWAY COACH.



BEFORE THE EX-KING KARL (EXTREME RIGHT) AND COLONEL OSTENDORF (TO LEFT OF FLAG): OFFICERS SWEARING ALLEGIANCE AT RAA.



SINCE TAKEN IN A BRITISH CRUISER, WITH HER HUSBAND, TO MADEIRA: EX-QUEEN ZITA (CENTRE) WITH HUNGARIAN GIRLS IN NATIONAL DRESS.



OCCUPIED BY EX-QUEEN ZITA DURING HER HUSBAND'S ATTEMPT TO REGAIN HIS THRONE: HER RAILWAY CARriage BED-ROOM.

Continued.)

where he was imprisoned. The Hungarian Government declared that it would comply with all the decisions of the Allied Powers, including the deposition of the Hapsburg claimant to the Crown. In the National Assembly at Budapest on November 3 the Hungarian Prime Minister introduced a Bill for the dethronement of ex-King Karl, and on the 7th it was announced that the Bill had passed its third reading. It declares his sovereignty at an end, annuls

the Pragmatic Sanction of 1713, which gave the right of succession to the Austrian House of Hapsburg, and revives Hungary's right to free election of a King. The Bill also declares that the Hungarian nation wishes to retain a monarchy, but postpones the question of filling the vacant throne to a later date. It was provided that the Bill should come into force on the date of its promulgation.

## THE BRITISH NAVY AND THE DISARMAMENT QUESTION:

FROM A WATER-COLOUR



AFFECTED BY THE WASHINGTON CONFERENCE: BRITISH NAVAL POWER—THE 1ST DIVISION (DIVISION) LEADING, FOLLOWED BY THE

The future of the British Navy is bound to be affected very closely by the discussion on disarmament at the Washington Conference. Our illustration shows the 1st Division of the 1st Battle Squadron of the Atlantic Fleet in the usual formation of line ahead. The use of oil fuel is universal, and these ships therefore make little or no smoke at sea. The normal number of ships in a Battle Squadron is 8 (4 in each Division). Actually, however, there are 5 ships in each class, allowing for the possibility of one in each class being away on re-fit. Some noticeable features introduced during the war into capital ships were the high bridges and larger control-tops. The latter give to the foremast the appearance of Weil's men from Mars. The development of wireless led to the shortening of the lofty wireless masts, and in some vessels the wireless mast is dispensed with altogether above the control top. Arrangements for searchlight control led to the erection of armoured towers surmounted by searchlights, and by the end of the war these towers, or "coffee-boxes," as they

## REPRESENTATIVE BATTLE-SHIPS OF THE ATLANTIC FLEET.

BY CECIL KING.



OF THE 1ST BATTLE SQUADRON, ATLANTIC FLEET: THE "BARHAM" (FLAG-SHIP OF THE "MALAYA," "VALIANT," AND "WARSPIRE.")

were sometimes called, were a common feature in capital ships, being usually grouped about the after funnel. The later capital ships have an armoured range-finder just over the conning-tower: range-finders of large size are sometimes fitted also to turrets. The last battleships constructed for this country were completed during the war. They consist of the "Queen Elizabeth" class and the "Royal Sovereigns"—five ships in each class. The name-ship of the Q.E. class was launched at Portsmouth in October 1913. She took part in the Dardanelles operations and subsequently became flag-ship of the Grand Fleet and, after the war, of the Atlantic Fleet. The four other ships (seen in the foreground of this drawing) are the "Barham," "Malaya," "Valiant" and "Warspite." These ships fought at Jutland under Rear-Admiral Evan Thomas with Admiral Beatty's battle-cruisers. Their speed is 25 knots. The "Royal Sovereign" class (one of which appears in the right background) are smaller and not so fast.—[Drawing Copyrighted in the United States and Canada.]

## BOOKS OF THE DAY

By J. D. SYMON.

WHAT is the age at which a man is qualified to write his reminiscences? There can be no hard-and-fast answer, but old practice has given us the impression that the proper and decent time is the approach of the sere and yellow leaf. Premature efforts in this direction run the risk of not being taken seriously, for they suggest the Max Beerbohm touch. Reminiscence is supposed, not without reason, to be the sport of greybeards, and perhaps it will always best become your Nestor, "from whose tongue flows speech sweeter than honey." But our age of reversals and contradictions has upset even this hoary tradition. Our young, or youngish, men have lived through so much in the last seven years that they feel they have quite a hoard of experiences worth setting down, and, with the introspective wariness of their kind, they dread the decay of memory. It seems to them that the old memorialist too often delays beginning his task until memory is fading, and in this way many precious tales are lost. Let the young,

of one relatively a recruit), there comes to the reviewer's table a volume by a veteran—an old hand and skilful—who has earned the undisputed right to be reminiscent of things political and Parliamentary. "Since Disraeli fought and lost his last fight with his rival," Mr. Alexander Mackintosh has watched the St. Stephen's arena and its champions "from the Olympian height where dwell the gods of the record," as the *Morning Post* once described the

Mackintosh has brought an experience few can surpass to the making of "FROM GLADSTONE TO LLOYD GEORGE: PARLIAMENT IN PEACE AND WAR," (Hodder and Stoughton; 15s.), a work written with that lively and faithful pen which has lent light and leading to a northern journal for more than a generation. His book justifies its motto—"All I can say is—I saw it." One envies the eyewitness his share in the stirring events he records. Possibly, on balance, your most interesting man in newspaper life is the Gallery writer. This volume, to say nothing of David Copperfield, goes to prove the supposition. These memories, ripe and well studied, will delight the author's contemporaries; while younger men (those coming writers of reminiscences) anxious to link up the former times with these, and clear their notions of the past, could find no safer or more entertaining guide to political history and personalities.

Not only the West, but also the East, is contributing to personal reminiscences, and in two



NOVELISTS WHOSE BOOKS THE INSTITUT FRANÇAIS HAS SELECTED TO COMPETE FOR LADY NORTHCLIFFE'S PRIZE: (LEFT) MISS KATHERINE MANSFIELD ("BLISS"), (ABOVE) MR. F. BRETT YOUNG ("THE BLACK DIAMOND"), AND (RIGHT) MISS ROSE MACAULAY ("DANGEROUS AGES").

The Femina-Vie Heureuse Committee at the Institut Français in Cromwell Road recently selected the three novels mentioned above with the portraits of their authors, to be sent to France for the judgment of the committee there appointed to award the prize given by Lady Northcliffe. Miss Rose Macaulay's "Dangerous Ages" received the most votes. Miss Katherine Mansfield has written a new story, "The Garden Party," which Messrs. Constable will publish early next year. Mr. Brett Young's latest book is "The Red Knight"; another recent one of his is "The Young Physician."

*Photograph of Miss Mansfield by Courtesy of Messrs. Constable; the Others by E. O. Hoppe.*

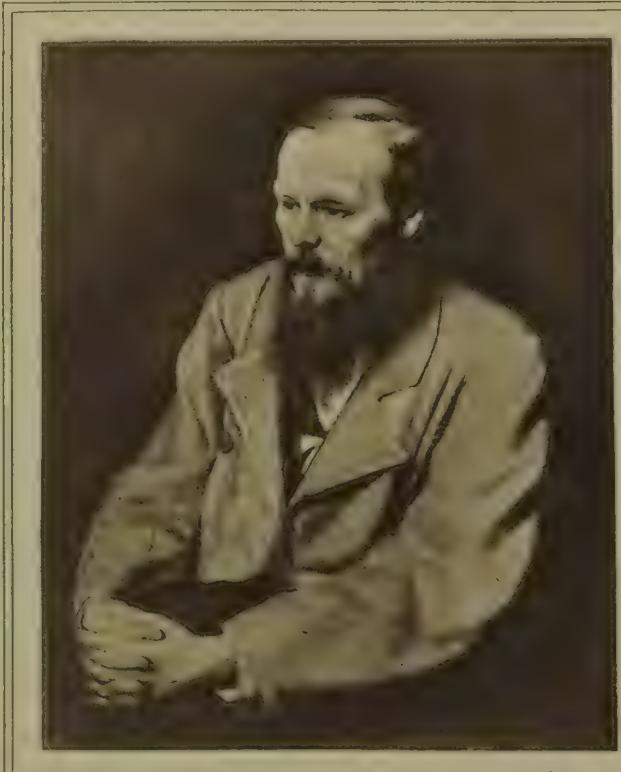
Press Gallery of the House of Commons. That hexameter, probably inadvertent, and no better than English hexameters usually are, did not occur in any formal poem, but as the opening line of an article describing the Marconi debate. Long enrolled among the "gods of the record," Mr.



recent cases the writers are women who reflect the movement towards the emancipation of their Oriental sisters. "THE AUTOBIOGRAPHY OF AN INDIAN PRINCESS," by the Maharani of Cooch Behar (Murray; 12s.), is a record of the *rapprochement* of West and East. An authority has said, "Never the twain shall meet," under this dispensation, but the Maharani shows that the movement has made progress of good augury for the women of India. The other book is "LETTERS OF A JAVANESE PRINCESS" (Duckworth; 18s.), by the late Princess Kartini, "the first feminist of the East," who, dying at twenty-six, originated the now flourishing system of education for Javanese women.

Certain shrewd remarks of Mr. McKenna's upon contemporary hostesses, political or merely plutocratic and pushing, or all three, lead one to wish that he would attempt something more in the Disraeli manner than his former novels, and so fix and satirise the peculiarities of the New Statesman and Stateswoman. It would come as a pleasant foil to a book that Messrs. Hodder and Stoughton have issued, "IN WHIG SOCIETY," 1775-1818, by Mabell, Countess of Airlie. It is based upon unpublished correspondence of Elizabeth, Viscountess Melbourne.

There was an old Scotch divine who used to say that if anyone would be glad to welcome him in heaven, it would be Mary Magdalene, because on earth he had always so stoutly defended her character. For the same reason Queen Elizabeth in Elysium ought to be very hearty in her greeting (at some day one hopes far distant) to Mr. Frederick Chamberlin, who, in "THE PRIVATE CHARACTER OF QUEEN ELIZABETH" (The Bodley Head; 18s.), discusses the familiar charges, and within the limits of special pleading brings out Gloriana's fame spotless. It is a book to read in connection with certain episodes in a work now of some age—"The Girlhood of Queen Elizabeth," by Mr. Frank Mumby, whose "Fall of Mary Stuart" (Messrs. Constable) have just issued. "The Girlhood" left the Admiral Seymour episodes in some fog, which Mr. Chamberlin's evidence and logic claim to clear away.



A GREAT RUSSIAN NOVELIST WHOSE CENTENARY OCCURS THIS MONTH: FEODOR MICHAÏLOVITCH DOSTOIEVSKI.

The centenary of the birth of Dostoevsky, who was born at Moscow in 1821 and died in 1881, is to be celebrated on November 13. His first book, "Poor Folk," appeared in 1846. Three years later he was exiled as a revolutionary, and on his return, in 1855, he published "Buried Alive," an account of his prison life in Siberia. Among his chief novels are "Crime and Punishment," "Injury and Insult," "The Idiot," "The Gambler," "The Friend of the Family," and "The Brothers Karamazov."

*Photograph supplied by Pavel Barchan.*

then (say the young about thirty-three or so), be up and doing. The night cometh when what is now vivid will be a blur. And the keen flash of youth has its claims to record as well as the mature reflection of age. "One page from the diary of Alcibiades at twenty might well be more instructive than three volumes of the wisdom of Socrates at seventy." Perhaps it would—as a more awful warning; but that is not what Mr. Stephen McKenna meant or gave, when he wrote the words quoted by way of Preface to his "WHILE I REMEMBER" (Thornton Butterworth; 21s.), a volume in which he surveys his still (happily) young life from the height of thirty-three years. He manages to be always entertaining and witty, and often wise, as he recalls his actions and reactions, educational, social, and political. Our modern serious Alcibiades' 313 pages come off well, just because he happens to be S. McK.; but I hope the younger men won't rush in crowds to play the like, or they may come to grief and we to boredom. By the way, some of his retrospects read almost like that extract "From the New Gibbon," G. W. Steevens's memorable *jeu d'esprit* in the 100th Number of *Blackwood*.

There is a more definite "Alcibiades" touch in "PILLARS OF THE STATE" (Nisbet; 12s. 6d.), Mr. Herbert Sidebotham's contribution to the growing gallery of lightly but incisively outlined political portraits that "espy, speak forth and spare not." The sly deftness of the Bunyan allusion in the sketch of the P.M., who for fifteen of his political years "has straddled right across the path," is typical of the book, which is in part an outcome of eighteen months' service for the *Times* in the Press Gallery of the House of Commons, backed by long experience on the *Manchester Guardian*. It is pleasant to see that the author still keeps up his old Balliol interest in Greek tragedy, the Ethics, and music, and finds them happy auxiliaries to political journalism.

The Press Gallery, past and present, has been more than a little busy of late in book-production. The other day mention was made on this page of works by Sir Henry Lucy and Mr. E. T. Raymond, and now, side by side with the "Pillars" (the bantling

## RELATIVE NAVAL EFFICIENCY IN 1924: AMERICA'S GROWING LEAD.

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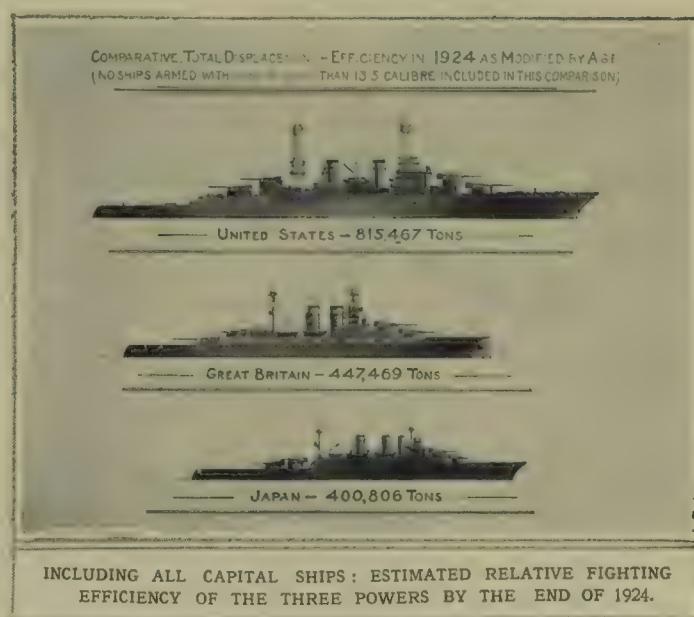
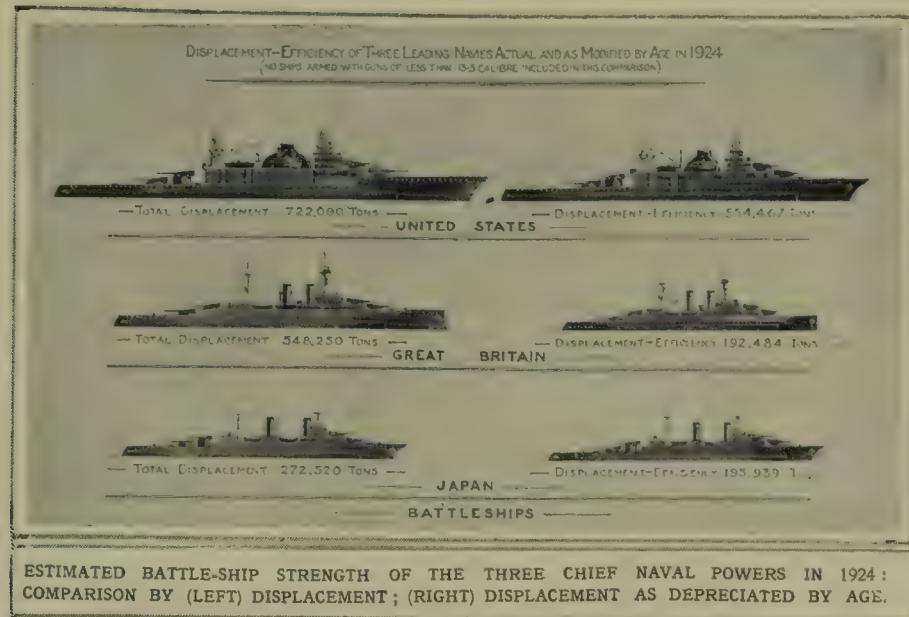


TABLE SHOWING RAPID DEPRECIATION OF CAPITAL SHIPS THROUGH AGE

No Ships Armed with Guns of Less than 13.5-inch Calibre Included in These Tables.

## United States

|                  |   | Date Completed. | Displacement, Tons. | No. in Class. | Total Displacement of Class. | Age in 1924. | Percentage of life remaining in 1924. | Displacement, Efficiency, 1924, as Reduced by Age. |
|------------------|---|-----------------|---------------------|---------------|------------------------------|--------------|---------------------------------------|--|
| Indiana          | - | 1924            | 43,200              | 6             | 259,200                      | 0            | 15/15                                 | 259,200  |
| Maryland         | - | 1921            | 32,600              | 1             | 32,600                       | 3            | 4/5                                   | 26,080   |
| Colorado         | - | 1922            | 32,600              | 1             | 32,600                       | 2            | 13/15                                 | 28,254   |
| Washington       | - | 1922            | 32,600              | 1             | 32,600                       | 2            | 13/15                                 | 28,254   |
| West Virginia    | - | 1923            | 32,600              | 1             | 32,600                       | 1            | 14/15                                 | 30,427   |
| Tennessee        | - | 1921            | 32,300              | 2             | 64,600                       | 3            | 4/5                                   | 51,680   |
| New Mexico       | - | 1918            | 32,000              | 1             | 32,000                       | 6            | 3/5                                   | 19,200   |
| Idaho            | - | 1919            | 32,000              | 1             | 32,000                       | 7            | 2/3                                   | 21,333   |
| Mississippi      | - | 1917            | 32,000              | 1             | 32,000                       | 7            | 8/15                                  | 17,067   |
| Pennsylvania     | - | 1916            | 31,400              | 2             | 62,800                       | 8            | 7/15                                  | 29,306   |
| Oklahoma         | - | 1916            | 27,500              | 2             | 55,000                       | 8            | 7/15                                  | 25,666   |
| New York         | - | 1914            | 27,000              | 2             | 54,000                       | 10           | 1/3                                   | 18,000   |
| Totals           | - | -               | 21                  | 722,000       |                              |              | 554,467                               |  |
| Battle-cruisers— |   |                 |                     |               |                              |              |                                       |  |
| Constellation    | - | 1924            | 43,500              | 6             | 261,000                      | 0            | 15/15                                 | 261,000  |

|                  |   | Great Britain   |   |      |        |         |         |         |
|------------------|---|-----------------|---|------|--------|---------|---------|---------|
| Battle-ships—    |   | Royal Sovereign | - | 1916 | 25,750 | 5       | 128,750 | 8       |
|                  |   | Queen Elizabeth | - | 1915 | 27,500 | 5       | 137,500 | 9       |
|                  |   | Benbow          | - | 1914 | 25,000 | 4       | 100,000 | 10      |
|                  |   | Erin            | - | 1914 | 23,000 | 1       | 23,000  | 10      |
|                  |   | King George     | - | 1913 | 23,000 | 3       | 69,000  | 11      |
|                  |   | Orion           | - | 1912 | 22,500 | 4       | 90,000  | 12      |
| Totals           | - | -               | - | -    | 22     | 548,250 |         | 192,484 |
| Battle-cruisers— |   | Enlarged Hood   | - | 1924 | 45,000 | 4       | 180,000 | 0       |
|                  |   | Hood            | - | 1920 | 41,200 | 1       | 41,200  | 4       |
|                  |   | Repulse         | - | 1916 | 26,500 | 2       | 53,000  | 8       |
|                  |   | Tiger           | - | 1914 | 28,500 | 1       | 28,500  | 10      |
|                  |   | Lion            | - | 1912 | 26,350 | 2       | 52,700  | 12      |
| Totals           | - | -               | - | -    | 10     | 355,400 |         | 254,986 |
| Battle-ships—    |   | Japan           |   |      |        |         |         |         |
|                  |   | Kaga            | - | 1923 | 40,600 | 2       | 81,200  | 1       |
|                  |   | Negato          | - | 1921 | 33,800 | 2       | 67,600  | 3       |
|                  |   | Ise             | - | 1918 | 31,260 | 2       | 62,520  | 6       |
|                  |   | Fuso            | - | 1915 | 30,600 | 1       | 30,600  | 9       |
|                  |   | Yamashiro       | - | 1917 | 30,600 | 1       | 30,600  | 7       |
| Totals           | - | -               | - | -    | 8      | 272,520 |         | 195,939 |
| Battle-cruisers— |   | Amagi           | - | 1923 | 43,500 | 2       | 87,000  | 1       |
|                  |   | Atago           | - | 1924 | 43,500 | 2       | 87,000  | 0       |
|                  |   | Kongo           | - | 1914 | 27,500 | 4       | 110,000 | 10      |
| Totals           | - | -               | - | -    | 8      | 284,000 |         | 204,867 |

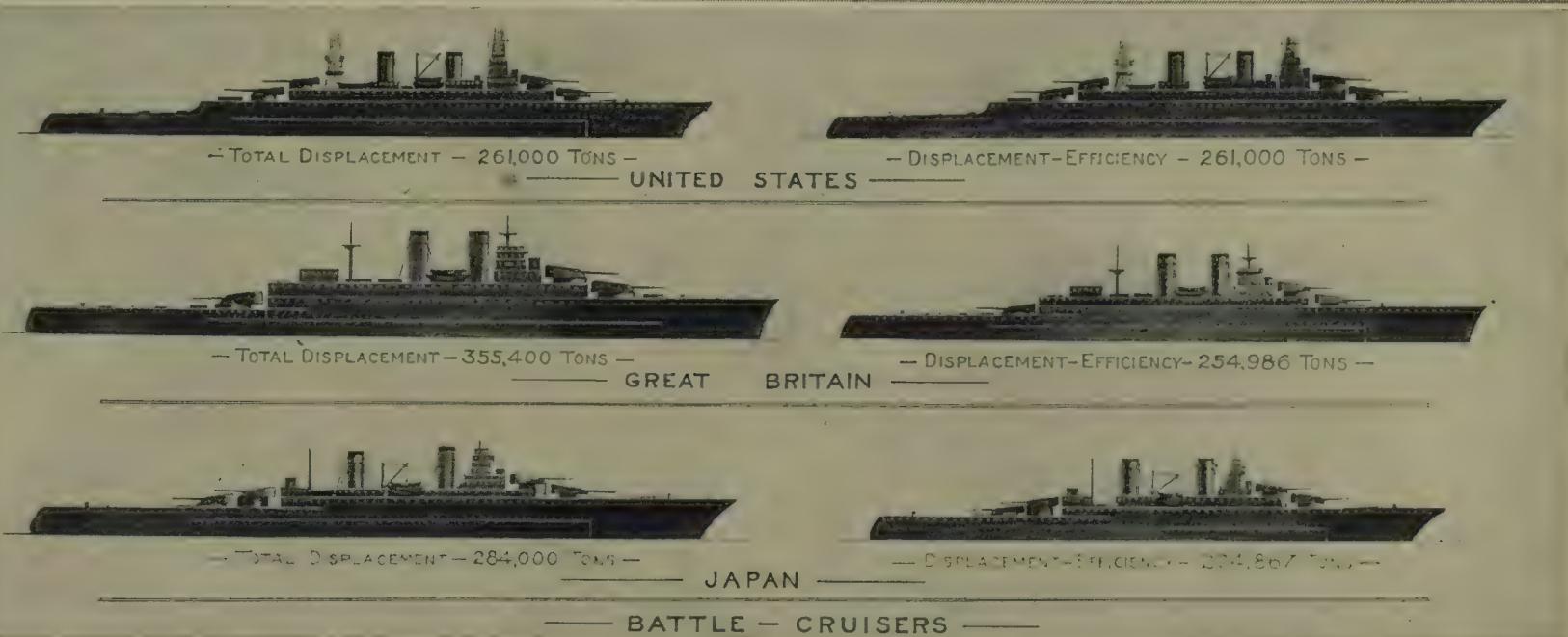
The above tables show the loss of efficiency through age, the basis of calculation being that a capital ship becomes obsolete in fifteen years.

## COMPARATIVE STRENGTH IN 1924, AS MODIFIED BY AGE

Ships Carrying 12-inch Guns not Included.

| United States | Battle-ships. | Battle-cruisers. | Totals. |
|---------------|---------------|------------------|---------|
| Great Britain | -             | 261,000          | 815,467 |
| Japan         | -             | 254,986          | 447,469 |
|               | 195,939       | 204,867          | 400,806 |

The estimates of efficiency in 1924 are based upon the number of years of useful life remaining to each ship in the three Navies.



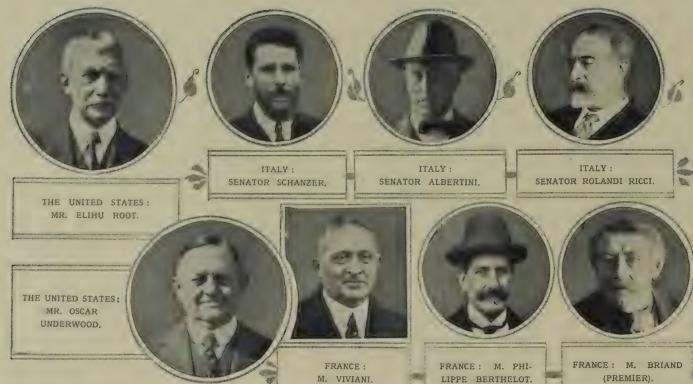
A FORECAST OF THE BATTLE-CRUISER STRENGTH OF THE THREE CHIEF NAVAL POWERS IN THE YEAR 1924: (ON THE LEFT) COMPARISON BY DISPLACEMENT; (ON THE RIGHT) COMPARISON BY DISPLACEMENT AS DEPRECIATED BY AGE.

Writing in the "Scientific American" for this month, Mr. J. Bernard Walker says: "The only single basis of comparison of the fighting value of two ships that comes pretty close to the truth is that of displacement." There is, however, he points out, "an element far more potent in determining the value of ships than armour, guns, sub-division, and speed . . . the question of age. . . . Not many people outside the Navy realise how short is the effective life of a war-ship. . . . The rapid ageing of the battle ship and battle-cruiser is due in large measure to naval invention. . . . After ten years of service in the first battle-line, a capital ship must be relegated to the second line, and in fifteen

years is ready for the scrap-heap. . . . The accompanying tables show the actual age of existing battle-ships and battle-cruisers by the year 1924. . . . The method of comparison is based upon the fact that a battle-ship is obsolete in fifteen years, if not sooner. . . . A ship five years old will be two-thirds efficient, and so on. . . . The grand total of what we might call the efficiency displacement as reduced by age, for the United States, will be 815,467 tons efficiency in capital ships. . . . By the time the contracts for her four new capital ships are let, Great Britain will have done no new war-ship construction for three years. . . . her existing fleet has experienced three full years of depreciation."

## THE WASHINGTON CONFERENCE: ITS LOCALE; AND LEADING

PHOTOGRAPHS BY UNDERWOOD AND UNDERWOOD, TOPICAL, KEYSTONE VIEW CO., L.N.A.

THE UNITED STATES:  
MR. ELIHU ROOT.ITALY:  
SENATOR SCHANZER.  
ITALY:  
SENATOR ALBERTINI.  
ITALY:  
SENATOR ROLANDI RICCI.THE UNITED STATES:  
MR. OSCAR  
UNDERWOOD.FRANCE:  
M. VIVIANI.  
FRANCE: M. PHILIPPE  
BERTHELOT.  
FRANCE: M. BRIAND  
(PREMIER).THE ROOM OF THE CONFERENCE: THE HALL OF THE AMERICAS IN THE PAN-AMERICAN UNION  
BUILDING AT WASHINGTON.THE STATELY BUILDING IN WHICH THE CONFERENCE TAKES PLACE: THE HEADQUARTERS  
OF THE PAN-AMERICAN UNION.GREAT BRITAIN: MR. BALFOUR—  
HANKEY, MR. HARVEY, MR. BALFOUR,NEW ZEALAND:  
SIR JOHN SALMOND.INDIA:  
MR. SRINAVASA SASTRI.GREAT BRITAIN:  
SIR AUCKLAND GEDDES.LEADING TO THE MAIN CONFERENCE ROOM: THE HALL  
OF THE PATRIOTS IN THE PAN-AMERICAN UNION BUILDING.

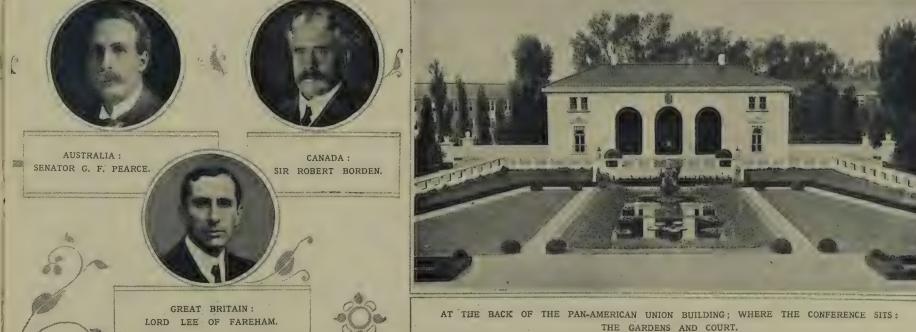
The hopes of the world are centred on the great International Conference summoned by President Harding to discuss disarmament and other schemes for the promotion of peace and the rational organisation of human affairs. The Conference was arranged to begin on November 12, the day after Armistice Day, which had been originally fixed as the date of commencement. The scene of the assemblage is the beautiful building of the Pan-American Union at Washington, and the Navy Building has also been placed at the disposal of the delegations. We give above portraits of some of the principal delegates. There are, of course, a number of others, as well as many members of advisory and secretarial staffs. Mr. Lloyd George, it will be recalled, was to have headed the British delegation, but recently cancelled his passage in the "Aquitania," being delayed by the Irish question. There are still hopes that he may go to Washington for a time later on. On November 4, a debate in the House of Commons gave unanimous expression to the good wishes of this country. Mr.

## PERSONALITIES ASSEMBLED TO PROMOTE WORLD PEACE.

PHOTOPRESS, C.N., "DAILY MAIL," RUSSELL, STANLEY, VANDYK, AND BERESFORD.

BELGIUM: BARON CARTIER  
DE MARCHIENNE.CHINA:  
MR. ALFRED SZE.CHINA:  
MR. WELLINGTON KOO.THE UNITED STATES:  
SECRETARY C. E. HUGHES.JAPAN:  
BARON SHIDEHARA.JAPAN: VICE-ADMIRAL  
BARON KATO.JAPAN: PRINCE IVESETA  
TOKUGAWAAUSTRALIA:  
SENATOR G. F. PEARCE.CANADA:  
SIR ROBERT BORDEN.GREAT BRITAIN:  
LORD LEE OF FAREHAM.

Chamberlain said: "The policy of the Government is to seek peace, and ensue it. We join the House in our prayers for the success of the Conference, and in our earnest hope that it may bring relief to the overburdened nations of the world." It was stated a few weeks ago that the Chinese delegation would be headed by Dr. Yen, Foreign Minister. Another important member of it is Dr. Wang Chung-hui, of whom no portrait was available. Portugal is represented by Visconde Alte, Portuguese Minister in Washington, and Senhor Ernesto de Vasconcellos, but at the moment of writing the chief delegate has not been named. The head of the Dutch delegation is M. Van Karnebeek, Foreign Minister of Holland. The news of the murder of the Japanese Premier, Mr. Hara, on November 4, in Tokyo, cast a gloom over the Japanese delegation at Washington, but was not expected to affect their status or their policy. Mr. C. E. Hughes, the United States Secretary of State, at once called on the Japanese Ambassador, Baron Shidehara, to express the sympathy of President Harding and himself.

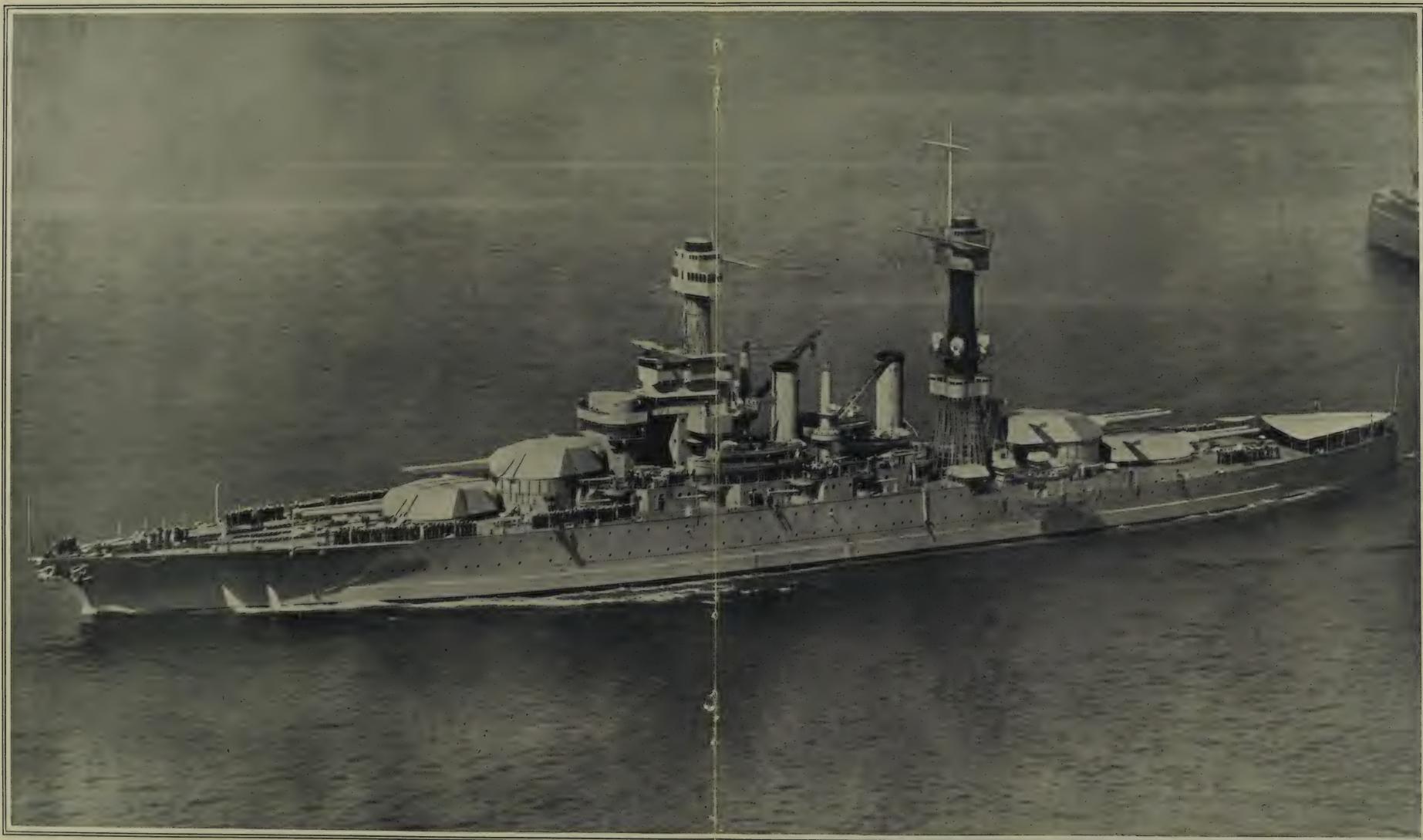
AT THE BACK OF THE PAN-AMERICAN UNION BUILDING: WHERE THE CONFERENCE SITS:  
THE GARDENS AND COURTS."ENLIGHTENMENT" AND "PEACE": THE ENTRANCE  
TO THE PATIO IN THE PAN-AMERICAN BUILDING.

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WITH ITS WONDERFUL TROPICAL PLANTS AND A BUST OF COLUMBUS (CENTRE BACKGROUND):  
THE PATIO ON THE MAIN FLOOR OF THE PAN-AMERICAN BUILDING.

## THE UNITED STATES AND DISARMAMENT: THE AMERICAN FLEET'S FIRST 16-INCH GUN BATTLE-SHIP.

COPYRIGHT PHOTOGRAPH BY N. MOSER, NEW YORK.



ASSIGNED TO THE PACIFIC FLEET: THE U.S.S. "MARYLAND," AN ELECTRICALLY DRIVEN SUPER-DREADNOUGHT, PHOTOGRAPHED FROM THE AIR.

The United States, as well as this country, is closely concerned in the question of disarmament to be discussed at the Washington Conference, for, as the tables given on another page of this number show, in three years the American Navy will, according to present programmes, be the strongest in the world, as regards gun-power, displacement, and up-to-date ships, with the British second and the Japanese third. The compiler of the tables just mentioned, Mr. J. Bernard Walker, writes in the "Scientific American": "The man on the street realises that competition in building must cease, or the nations will be confronted with bankruptcy. Competition in armaments has reached a veritable *reductio ad absurdum*. . . . Also, the tables prove that no single Power can afford to disarm alone. It must be done jointly, by agreement, and *pro rata*; that is to say, the strength of the navies must be determined by a most careful, broad-minded, and unprejudiced

consideration of the several responsibilities of the naval Powers." The "Maryland," completed this year, is 600 feet long, and has a displacement of 32,600 tons. Her trials last June proved very satisfactory. She was built at Newport News, at a cost of about £1,283,000. Her armament includes eight 16-inch guns (in four turrets), and it is said to combine the longest range and the heaviest broadside of all the ships afloat. She is electrically driven, on oil fuel, her engines giving 28,000 horse-power and a speed of 21 knots. Her mast-tops are armoured. She carries a crew of 1400. On completion she was assigned to the Pacific Fleet under Admiral Eberle, who flies his flag in the "New Mexico." It was arranged that the "California," a new sister ship of the "Maryland," should become his flag-ship when finished.

## THE TOLL OF WAR, WHICH THE WASHINGTON CONFERENCE

THE LATEST PHOTOGRAPHS:

## SEEKS TO ABOLISH: RESTING PLACES OF THE FALLEN.

SUPPLIED BY REALISTIC TRAVELS.



BUILT OVER AN UNKNOWN GERMAN DUG-OUT: THE AUSTRALIAN OBELISK IN POLYGON WOOD.



A SCENE OF DESPERATE FIGHTING IN 1915: HILL 60—THE MEMORIAL TO ROYAL ENGINEERS.



WHERE THE 18TH DIVISION FOUGHT IN 1916: TRÔNES WOOD—THE BRITISH MEMORIAL.



STORMED BY THE CANADIANS IN THE ARRAS BATTLE OF 1917: VIMY RIDGE—THE CRATER CEMETERY.



COMMEMORATING THE ASSAULT IN JULY 1916: THE SOUTH AFRICAN CROSS IN DELVILLE WOOD.



AT ST. JULIEN (NEAR YPRES): THE CHEDDAR VILLA (BRITISH) CEMETERY.



WHERE THE CANADIANS TOOK THE BOIS CARRE: THE CANADIAN CEMETERY, THÉLUS, NEAR VIMY.



THE SCENE OF HEAVY BRITISH LOSSES IN THE BATTLE OF 1915: THE CEMETERY AT LOOS.



A RECORD OF AUSTRALIAN SACRIFICE: THE ADELAIDE CEMETERY AT VILLERS-GRÉTONEUX.



THICKLY SOWN WITH OUR DEAD NEAR BÉTHUNE AND LOOS: DUD CORNER (BRITISH) CEMETERY.



CAPTURED BY THE BRITISH 9TH DIVISION IN 1916: BERNAFAY WOOD—THE CEMETERY, NEAR MONTAUBAN.



TRAGIC EVIDENCE OF SLAUGHTER NEAR ARRAS: THE NINE ELMS (BRITISH) CEMETERY, ROCAILLONCOURT.



WHERE THE FLOWER OF OUR ARMY LIE: THE GUARDS CEMETERY, WINDY CORNER, FESTUBERT.



TESTIFYING TO CANADIAN HEROISM: THE TYNE COT CEMETERY ON PASSCHENDAELE RIDGE.



GROUND HALLOWED BY BRITISH BLOOD: THE IRISH FARM CEMETERY, ONE OF MANY AT YPRES.



WHERE IRISH TROOPS FOUGHT IN 1916: THE CONNAUGHT CEMETERY, ON THE THIEPVAL RIDGE.



WHERE LIQUID FIRE WAS FIRST USED (BY GERMANS) IN 1915: HOOGH—A BRITISH CEMETERY.



ONE OF MANY BRITISH BURIAL GROUNDS NEAR YPRES: THE POTIJZE CHATEAU LAWN CEMETERY.

Tragic testimony to the world's need for peace and settlement is borne by the military cemeteries that cover the battlefields of every front in the Great War. In the words of one of its historians, Professor A. F. Pollard, the aggressiveness of the German Government "cost the world thirty million casualties and thirty thousand million pounds." The British Empire alone lost nearly a million of its best men. The social and economic consequences of the war are only too familiar to us all. It is to prevent, if possible, the recurrence of such a calamity that President Harding has called the nations together to take counsel, through their representatives at the Washington Conference, how they may adjust conflicting interests without resort to arms. The cemeteries illustrated here are only a few of our own upon the Western Front. Last April the Imperial War Graves Commission ordered the construction of fifty more cemeteries and extensions to contain about 50,000 graves in France and Belgium. This scheme was called their "third priority programme." It included (of those shown above)

the Dud Corner Cemetery at Loos, in the Béthune district, and the Connaught Cemetery at Thiepval. The Australian memorial obelisk at Polygon Wood, seen in the top left photograph, was inadvertently built above a huge German dug-out which was only later discovered, and had to be filled in to prevent a subsidence under the monument. The locality of the different cemeteries, with details of battles fought on their sites, may be found in Maule's "Belgium and the Western Front," one of the Blue Guides series published by Messrs. Macmillan. In a letter to the "Times" recently, the Countess of Minto protested against the omission of the age of the fallen on the British head-stones, unlike the French and Belgian in that respect. "The whole current of thought," she writes, "is altered by reading the age on a tombstone. . . . To future generations it will be an inspiration to read that old and young alike rallied to their country's cause." British headstones bear two inscriptions: one above, giving the name, rank, decorations, and date of death; the other, below, a personal tribute, supplied by the next-of-kin.

# THE WORLD OF MUSIC.

By EDWARD J. DENT.

## SULLIVAN, GILBERT, AND ENGLISH OPERA.

ONCE more the D'Oyly Carte Company is filling the Prince's Theatre for so many weeks ahead that its friends are wishing that it could return to its old home at the Savoy and establish itself as a permanent all-the-year-round institution. And then imagination sets to work and dreams of that institution widening its interest, taking in all the Sullivan comic operas, whether they were written by Gilbert or by others, and finally opening its doors to other composers besides Sullivan until it became a national comic-opera house. To most of those who are now struggling to get seats at the Prince's Theatre, "Gilbert and Sullivan" is a sort of religion. It has become a cult which paralyses the critical sense. The best thing that the management has done this year the best in their own interests as well as in ours was to revive "Ruddigore." One of the chief delights of listening to "Ruddigore" was that one could enjoy it as an opera, not as a kind of convivial rite. "Ruddigore" is Sullivan at his best; it has just the touch of romanticism, half satire, half sincerity, that lifts it above its predecessors. Later on that touch of romanticism became exaggerated until it toppled over into the fatal sentimentality of "The Yeomen of the Guard."

The whole history of comic opera shows the same curve. Over and over again a school of comic opera has started on satirical comedy; then it has added the touch of sentiment, and ended in sentimentality. It is the inevitable result of trusting to tradition and association. Some day the Gilbert and Sullivan tradition will collapse before a young audience that has no associations to blunt the edge of its critical mind, and those two once famous names will be a memory as musty as that of Goldoni and Galuppi, the Gilbert and Sullivan of eighteenth-century Venice. And Sullivan will possibly be remembered only through the verses of some talkative poet who will credit him with having written *toccatas!*

The Savoy operas may be a religion, but they are also a very important chapter in the history of English dramatic music. The devotees like to think of them as something unique and set apart. I should like to see them set free from tradition and incorporated in a regular national repertory, like the comic operas of Auber in France and Lortzing in Germany. I should like to see them put on the stage by people who had never seen them performed; dressed and decorated by a man like Lovat Fraser if we ever see his like again. At present they are, as it were, preserved like flowers in ice. If the ice melted, what would happen? Would they just wither into dust, or would they open their buds to a new and fragrant life? There would be a sort of fight for them between the musicians and the comedians. Are we to think of them as being not quite as good as Mozart's comedies, but much better than Auber's or Lortzing's, or will they be merely dull and old-fashioned, not half as catchy and amusing as the last new Judæo-American hotch-potch?

What survives best in Sullivan is his sound academic musicianship. At the Prince's Theatre, where there is a thoroughly good orchestra under the precise and accurate beat of Mr. Geoffrey Toye, one is perpetually captivated by the beauty of Sullivan's orchestration, by the skill and ingenuity of his ensemble-writing. The more one studies Sullivan, the more one sees how closely he had studied Mozart. "Figaro" and "Don Giovanni" are

full of passages which really do sound much more like Sullivan than like Mozart himself. In Mozart they are the isolated flashes into the future of a man of genius; in Sullivan they are the solid foundations of a style. Mr. Toye conducts

fortune. Savoyard opera is, at its best, a fine training school in precision and accuracy of singing and of speaking. It ought to be exercising a constant invigorating influence on all operatic performances in English. As a matter of fact, a singer in ordinary opera who shows traces of a Savoyard style often stands out rather uncomfortably from the rest. If it were merely that he spoke and sang better than the others, he would be only setting a good example. But part of the function of Gilbert and Sullivan was to make the very idea of opera ridiculous. That was natural enough: the old Italian comic operas were the most delightful parodies of contemporary grand opera. And they were generally performed by people who were actors rather than singers. But what we want now is that the serious singers should develop a self-critical sense of humour, and that the comic singers should develop a real sense of music. "Ruddigore" may be read as an allegory of English opera. The young hero is either too shyly sentimental or too patriotically boisterous; the heroine too affectedly demure. The wicked baronet (or baritone) and Mad Margaret have started their careers in the full-blown, not to say over-blown, Italian operatic manner. When they are converted—*i.e.*, translated into English—they become as dreary as a member of a Watch Committee and a district visitor. That fatal English respectability! It seized upon Sullivan himself whenever he set out to be like Offenbach. When he is a musician, after the school of Mozart, he lives and sparkles; when he tries to be catchy and *canaille*, his high kicks are always hobbled by his recollections of the organ-loft. The haunted picture-gallery is Covent Garden, where the ghosts of departed composers, critics, *divas*, and duchesses (you probably thought that they were nothing more than ordinary draughts) flutter in the wings, leap from their boxes, or rise like Dr. Miracle from the pit, showering curses in Italian, German, and French upon the degenerate wretch who dares to tread that stage and refuse to commit his daily, or rather nightly, crime against commonsense and plain English.

HEROINE OF THE NEXT GILBERT AND SULLIVAN OPERA AT THE PRINCE'S: MISS HELEN GILLILAND AS PATIENCE.

"Patience" is due at the Prince's Theatre on November 14, with Miss Helen Gilliland in the name-part. She was Casilda in "The Gondoliers."

Photograph by Foulsham and Banfield, Ltd.

Sullivan as if he were Mozart, thereby showing his genuine respect and admiration for him.

The separation of Sullivan from the rest of the English operatic repertory has been a mis-

We have become so accustomed to the falsities of grand opera, even in English, that commonsense and plain English, if ever by accident they make their appearance amidst them, sound incongruous and absurd. They remind us at once of Gilbert-and-Sullivan. And because Gilbert-and-Sullivan opera has remained a thing apart, continuously exaggerating its own tradition, it has come to make people imagine that music itself, when applied to commonsense and plain English, is incongruous and absurd. It is only the fundamental genius of that Sullivan whom his devotees prefer to forget which has saved Savoy opera from becoming positively antimusical.

The result is a conflict of prejudices, like all great wars ; and like all great wars there is beneath the surface a conflict of vested interests on both sides. A conference of managers would have as little chance of reconciling the parties as a conference of ministers. But there is just one among the ghosts in the gallery who might lift the curse and make everybody happy. He knew how to manage ghosts too, for his own great hero saw one, and called him to his face a "ridiculous old gentleman"—*vecchio buffonissimo*—as, indeed, he was. And the name of that happy spirit—one who had in life as happy a recollection of England as England still has of him—is Mozart.



HEROINE OF THE NEXT GILBERT AND SULLIVAN OPERA AT THE PRINCE'S: MISS HELEN GILLILAND AS PATIENCE.

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Photograph by Foulsham and Banfield, Ltd.



TAKEN TO TASK BY HIS GHOSTLY ANCESTORS FOR THE INADEQUACY OF HIS DAILY CRIME:  
SIR RUTHVEN MURCATROYD (MR. HENRY A. LYTTON) IN THE FAMOUS PICTURE GALLERY SCENE  
OF "BUDDICORE" AT THE PRINCE'S THEATRE.

"Ruddigore," the least known of the Gilbert and Sullivan operas, was revived at the Prince's Theatre on October 24, for the first time since its original production at the Savoy in 1887. Our photograph shows the spectral ancestors of the latest "bad baronet" of Ruddigore emerged from their frames to criticise the daily crime he is bound by a witch's curse. The author of the play is Sir William Schwenck Gilbert, and the music is by Arthur Sullivan.

In the centre background is Mr. Darrell Fancourt as the ghost of Sir Roderic.—[Photograph by Stage Photo Co.]

## THE CUSTOMS FOR AIR PASSENGERS: "ANYTHING TO DECLARE?"

DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY C. E. TURNER.



AS AT RAILWAY-STATIONS AND QUAYS: THE CUSTOMS AT CROYDON AERODROME ON THE ARRIVAL OF AN AIR-LINER FROM PARIS.

Four aeroplane transport schemes have been officially approved under the Air Ministry's new scale of subsidies. Two provide for the continuance of the existing Handley Page and Instone services between London and Paris, and the third for a new London-Paris express service by De Havilland monoplanes, under Colonel Frank Searle, who was managing director of the late Airco line. The new De Havilland machines are built to carry twelve passengers at over 100 m.p.h., with one 450-h.p. Napier "Lion" motor. The fourth scheme is for a British air service between London and Brussels, on which route the Belgian State-aided S.N.E.T.A. Company has had successful results this summer. The two new British schemes are

expected to be in operation by next March. Speaking for the Government in the House of Lords recently, Lord Gorell said that there was an increasing disposition on the part of the General Post Office to recognise the aerial services, and the encouraging feature was the development of the parcel-service inaugurated last July. The Government had set aside £200,000 per annum for the Cross-Channel air subsidy, and had decided to grant £3 per passenger and 3d. per lb. on the cost of mails carried. The "liner" shown leaves Le Bourget (Paris) at noon, and reaches Croydon in two and a half hours. Passengers are then taken to their destination by motor-car.—[Drawing Copyrighted in U.S. and Canada.]

## THE BASIL THOMSON IMBROGLIO: PROTAGONISTS IN THE CONTROVERSY.

PHOTOGRAPHS BY LAFAYETTE, VANDYK, AND RUSSEL



## INVITED TO SUCCEED SIR BASIL THOMSON: BRIG.-GEN. SIR JOSEPH BYRNE, WHO LATER DECLINED THE APPOINTMENT.

Mr. Shortt, the Home Secretary, said in the House of Commons on November 3 that, on the retirement of General Byrne being complete, he had just received General Byrne's answer. He had made him an offer of the position of Assistant Commissioner of Police in the Metropolitan Police. General Byrne had written to him that, having heard what took place in the House that afternoon, he could not feel it consistent with his self-respect and the public interest to undertake duties of that kind unless he had public support. He had, therefore, felt it his duty to refuse.

## THE HOME SECRETARY, WHO WAS "HECKLED" IN THE HOUSE ABOUT SIR BASIL THOMSON'S RETIREMENT: MR. EDWARD SHORTT.

Mr. Shortt assured the House there was no ground for apprehension that they were going to relax their watchfulness in regard to extremists, and ridiculed the suggestion that Sir Basil Thomson had been sacrificed to get the support of the "Daily Herald." Owing to lack of co-ordination they had not been able to act as swiftly and as strongly as they desired. He had made every effort to make things work smoothly between Sir Basil Thomson and General Horwood, but it became impossible. He personally deeply regretted the loss of Sir Basil Thomson.

He had never met a more courteous, pleasant person to work with.



## EX-CHIEF OF THE SPECIAL BRANCH, SCOTLAND YARD: SIR BASIL THOMSON, WHOSE SUDDEN RETIREMENT CAUSED THE STIR.

In a long statement in the "Times" of November 7, Sir Basil Thomson said: "In March 1920, I wrote privately to the Home Secretary saying that, though on good terms with General Horwood, I did not consider . . . he was fitted to control even nominally my department, and that, if it were decided to appoint him, rather than have continual friction . . . I would ask leave to retire. . . . Mr. Shortt . . . saw my point of view, and proposed to remove the difficulty by giving me the same pay as the Commissioner and making me entirely independent of him. This arrangement was not put into writing."

## CHIEF COMMISSIONER OF METROPOLITAN POLICE SINCE 1920: BRIG.-GEN. W. T. F. HORWOOD.

The Home Secretary said in the House that Sir Basil Thomson did not work well with General Horwood. General Horwood had tolerated an amount of independence from Sir Basil Thomson that no Commissioner had ever before tolerated. Eventually General Horwood said that things could not go on in this way any longer—he could obtain no information and he had absolutely no control. . . . There was overlapping and lack of co-ordination, and he (the Home Secretary) was, therefore, bound to go into the question of whether they ought not to revert to the old system and bring the C.I.D. and the Special Branch together again.

The sudden retirement of Sir Basil Thomson from the post of Director of the Special Branch at Scotland Yard (mentioned in our last issue) caused much feeling in political circles, and led to an acrimonious debate in the House of Commons on November 3. Admiral Sir Reginald Hall moved the adjournment in order to discuss "the grave danger to the public safety consequent on the fact that the position vacated by Sir Basil Thomson is still vacant." The post had been offered to Brigadier-General Sir Joseph A. Byrne, but, for the reasons mentioned above, he eventually declined it. He was Inspector-General of the Royal Irish Constabulary for three years from 1916, but in January 1920, the

Irish Government suddenly dispensed with his services. General Horwood succeeded General Sir Nevil Macready (made G.O.C. in Ireland) as Chief Commissioner of Metropolitan Police early last year. During the war he was Provost-Marshal at the General Headquarters of the British Expeditionary Force, and became a Commissioner of Police in 1918. Sir Basil Thomson was appointed Director of the Special Branch at Scotland Yard in April 1919, when the Cabinet decided to unify all the civil intelligence under one head. He states that he was made responsible direct to the Home Secretary, and that the arrangement, approved by Sir Nevil Macready, worked smoothly in his time.

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## THE WORLD

## OF WOMEN

IT was a pretty idea that children should have a sale and entertainment at Mrs. Benjamin Guinness's house in Carlton House Terrace to endow a cot in the children's ward of the Westminster Hospital. Not a new idea, of course, but there was novelty about the embodying of it. The two wee boys of Lady Mary Crichton and the two wee girls of the Hon. Mrs. Geoffrey Howard, tied round their chubby little figures with brown paper, and labelled "Packing Scouts," were charming. Mothers were busy in the background, of course, but no one took much notice of them—it was the kiddies' afternoon. Two young Princes, Alonso and Attanelo of Bourbon Orleans, sons of Prince Alfonso of Spain and his wife, the youngest daughter of the late Duke of Edinburgh, stood on the staircase and said, after the Dean of Westminster. "We have much pleasure in declaring the Rainbow Bazaar open, and we wish it every success." They are handsome little lads, and if their deep collars of pleated and tucked white silk over their dark-blue jackets and shorts looked a wee bit un-English, their accent was all right, as they have spoken their mother's language since they spoke at all.

The prettiest part of the affair was the *tableaux vivants* of pictures by Old Masters by children, arranged and lighted by Mrs. Benjamin Guinness and Mr. Ambrose McEvoy. Nothing could have been lovelier, not the original itself, than the picture by Lawrence of Mrs. Bryce and Mrs. Lygon posed for by Miss Betty and Miss Bridget Tisdell. The Lord Chancellor's younger little girl, the Hon. Pamela Smith, made a delicious thing of "Miss Crewe," by Reynolds. Lady Churston listened delightedly to the applause evoked by the Hoppner, "Miss Van Diesi," for which her little daughter, the Hon. Lydia Yarde-Buller, posed. The Hon. Mrs. Henry Brougham's little girl, Miss Eileen Brougham, led off the show as Gainsborough's "Miss Haverfield"; her posing was beyond all praise. Boys and girls alike showed wonderful power of self-control. In themselves they had confidence, but when a dog was posed with them the children's eyes would go to see what doggie was doing. It was an extremely pretty and interesting show.

With the Court in town, and many dinner dances and play parties and philanthropic entertainments going on, there is fair semblance of a season. The Duke of York, Princess Mary, and Prince Henry, when he has leave, are going out among their friends and enjoying a dance once or twice a week with the zest of their age. These are small and quiet affairs on the simple and more intimate lines that the Prince of Wales has made so well beloved of the really right sort of people. To them it is now imperative to try to keep their parties out of print, as before the war it was the aim of everyone to get them in, especially if a

the chief one at Court. The two children of his first marriage, with a sister of Earl Spencer—who was himself Lord Chamberlain for nearly seven years—died in infancy. Of the second marriage there are none. Lady Sandhurst is a daughter of the late Matthew Arnold, and was the widow of the Hon. Armine Wodehouse when, in 1909, she married Lord Sandhurst. She is a clever and very artistic lady, who is a favourite with a very wide circle. The new Viscount is a brother of the late Lord Chamberlain, and has a son and a grandson. The first Lord Sandhurst, father of the late and the present Viscount, was an Indian Mutiny hero, and his wife was a very notable pioneer of social reform for women. She was a daughter of Mr. Robert Fellowes, of Shotesham Park, Norfolk.



FASHION AS SEEN ON THE STAGE: DRESSES IN "A TO Z,"  
AT THE PRINCE OF WALES'S THEATRE.

Fashion is most catholic this winter, and Patou, in his evening dresses in "A to Z," shows a variety of styles suited to every type of woman. So we can dress to please ourselves and still be in the fashion!

Photograph by Stage Photo. Co.

royal personage was a guest. It is curious how fashions in social life become reversed just as they often do in dress.

There is sadness in Court circles for the loss of Lord Sandhurst, who was a quiet, capable Lord Chamberlain, who made far more friends than enemies—rather a record for any man holding that position. He had proved his capacity in other high positions before he came to occupy

Smart hats still have feathers, ospreys and furs sticking out at all sorts of unexpected angles. They are rather embarrassing when close quarters as to faces are required for confidences, or for other reasons. A woman holding back a paradise plume while she unfolds a tale in another woman's ear moves one to smiles, but is not quite so funny as when a great cluster of ospreys over the adjacent ear necessitates the use of the other one, and the confidence trick is performed across the listener's face, with many brushings of the interposing ospreys. A man, irritated by the difficulty of coming to close quarters, asked why on earth the owner of the hat couldn't carry the feathers out at the top—just as if they were a drain-pipe!

As a matter of fact, they are very fascinating, these irresponsible feathers, and confidences, and other affairs, are best carried on indoors. While black is, as it ever was, favourite for dresses, and dark-coloured furs are generally worn, hats have a considerable amount of dark rich colour about them, and silk plush in purple and wine colour looks very smart, even when quite untrimmed. Velvet may, I think, be acclaimed the favourite fabric for hats at the present time; it is certainly a most becoming one, and suits practically everyone.

A. E. L.



FASHION AS SEEN ON THE STAGE: DRESSES IN "THE GOLDEN MOTH."

Evening dresses of great variety, to say nothing of head-dresses, are to be seen in "The Golden Moth," at the Adelphi.—[Photograph by Stage Photo. Co.]

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## ART IN THE SALE ROOMS.

BY ARTHUR HAYDEN.

RESTLESSNESS is the note in the auction-rooms—a fidgety market which puzzles old hands and confounds the neophyte. There is a somnolence in the busy marts, or perhaps one ought to say an apparent somnolence, for bidding certainly is going on, and genuine bidding. The "ring" seem to have been temporarily paralysed. Hence private buyers are having it all their own way. A careful spectator will observe two kinds of buyers: one, the dealer an individualist and an optimist, who, hawk-eyed, is buying bargains at the lowest prices he has ever known, for to-morrow's rise—to-morrow being some date in 1922. His only thought is as to whether his capital will hold out till the turn of the tide. The other class of buyer is the amateur, who, for once in his life, seems able to get just those little treasures he has always coveted, and at his own price. He walks on air. He has the look of a successful punter on the turf. He is an enthusiast in old prints; he knows the little Dutch Masters; or maybe he

he has watched those of others whose means have always thrust him into outer darkness. Now he is a bidder and a buyer.

All sorts of prices crop up. Among the pictures and water-colour drawings sold by Messrs. Robinson and Fisher at Willis's Rooms recently, "The Queen of Butterflies," by D. Y. Cameron, out-distancing in price several reputed Lelys and Knellers, brought

fifty guineas; and for the same sum a delightful Ruysdael wooded landscape changed owners. One might say with Shakespeare in "Henry VIII," "The times and titles now are altered strangely." But this we know—someone is laying down wine for posterity. The law of compound interest in art of the right character should never be forgotten. For instance, "The Blue Boy," Master Butehill, at the death of Butehill the ironmonger, for whom Gainsborough painted the picture, was sold to a Mr. Nesbit, then to Hoppner the painter, who sold it to the first Earl Grosvenor. The price could not have been much more than 1000 guineas, if that. Sir Joshua Reynolds's "Mrs. Siddons as the Tragic Muse," painted in 1784, sold for £700, and in 1822 passed to the first Marquess of Westminster for 1700 guineas. The rivalries of the two contemporary artists were forgotten by Gainsborough on his death-bed, who, holding Sir Joshua's hand, exclaimed, "We are all going to heaven, and Vandycy is of the company," and immediately expired. The Duke of Westminster now sells the two canvases of these whilom rivals for £200,000.

At Messrs. Puttick and Simpson's, on the



THE ISLE OF WIGHT AS A WINTER HOLIDAY RESORT: VENTNOR, FROM THE PIER.

The Isle of Wight is coming into its own as a winter holiday resort, the restrictions on Continental travel of late years having diverted thither many visitors who formerly went abroad. The enterprise of the London and South-Western and the London, Brighton, and South Coast Railway Companies, in association with the three lines on the island, has done much to increase its well-deserved popularity. Cheap week-end tickets are issued from Waterloo (L. and S.W.R. and Victoria (L.B. and S.C.), available by express trains, which bring Ryde within two hours' journey of London. Good motor-bus and char-a-banc services are run on the island. Its climate is particularly mild. Only a week or so ago bathing was still in progress, and butterflies were seen flitting about the

hedges near Ventnor. There are many golf-courses near the chief towns, and many beauty-spots to be visited. Among the interesting places is Tennyson's old home, Farringford; and it is said, on the authority of his son, the present Lord Tennyson, that the passage from Leamington to Yarmouth pier-head inspired "Crossing the Bar."—[Photos. Topical.]



A WINTER HOLIDAY GROUND WITH IMPROVED TRAVEL FACILITIES: THE ISLE OF WIGHT—BLACKGANG CHINE.

4th, one could choose between an old English bleeding-bowl in pewter or a Scottish "tappit hen," with scroll billet. The small collector turns to out-of-the-way objects as yet uncollected. Some day everything

[Continued overleaf.]



THE COAST BEAUTIES OF ENGLAND'S ISLAND RIVIERA: THE NEEDLES, ISLE OF WIGHT.

has a fine judgment in regard to late Stuart furniture of the minor sort. In a measure he is on the minor plane. He has always had to be there in his own personal transactions. But for a quarter of a century

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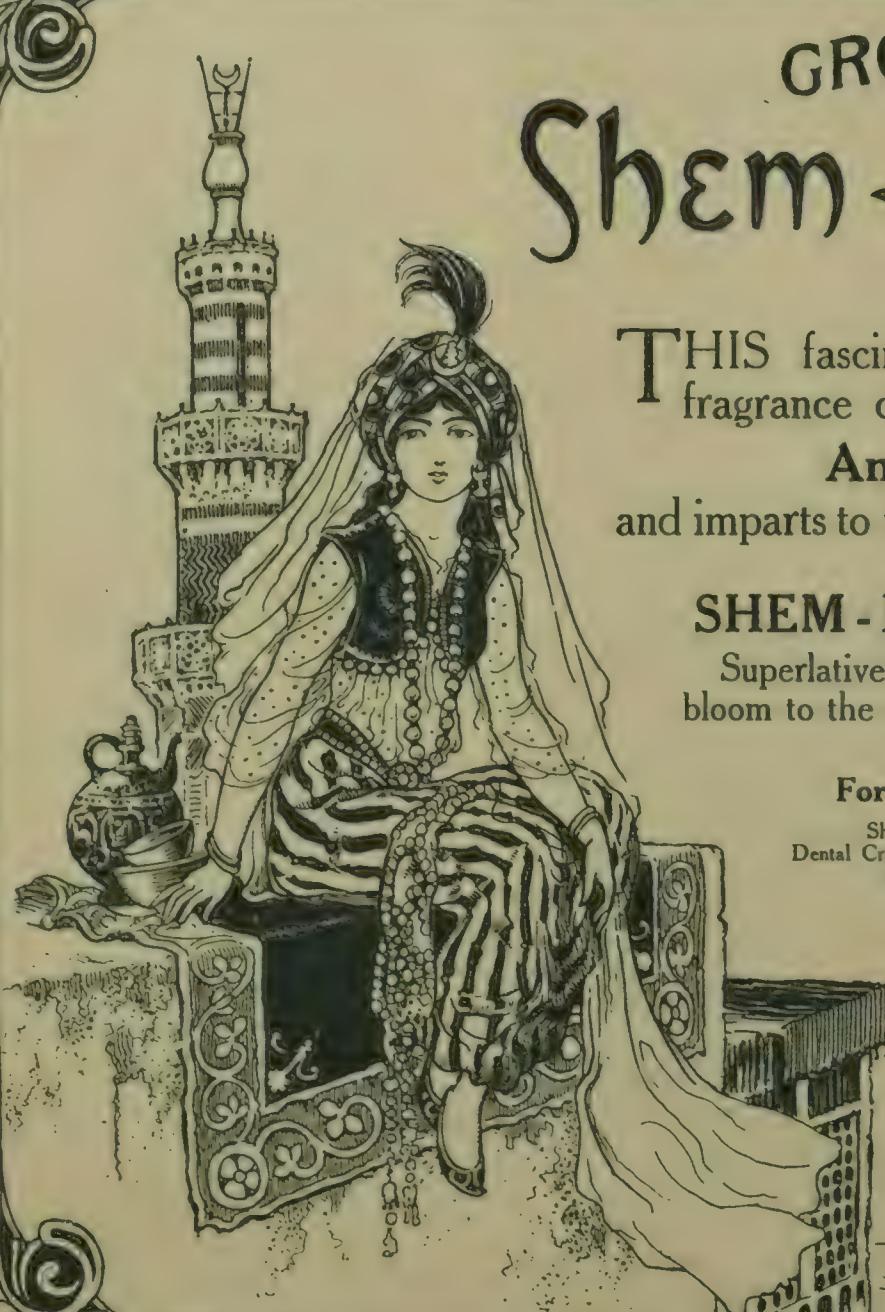
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This offer is to women who desire to look their best. To men who find that tobacco stains, etc., make their teeth look dingy. To young folks who know what beauty lies in glistening teeth.

It is to all who have learned that old methods are wrong. And that, despite the tooth brush, teeth discolour and decay.

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Teeth are clouded by a dingy film. At first it is viscous—you can feel it. It clings to teeth, gets between the teeth and remains.

Old ways of brushing do not effectively combat it. Much of the film remains. This film is now regarded as a potential source of most tooth troubles, and tooth troubles have been constantly increasing.

It is the film-coats that discolour, not the teeth. Film is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth and the acid may cause decay.

## Science combats it

Dental science, after long research, has found ways to combat film. Able authorities have amply proved them. Now leading dentists, here and abroad, advise their daily use.

These effective methods are embodied in a dentifrice called Pepsodent. Thus

one may twice a day apply them in a most delightful way. Millions already do this, and to them it has brought a new era in teeth cleaning.

## Three other effects

Modern authorities find that a tooth paste should also bring other effects. This to cope with the average diet, rich in starch and low in fruit acids.

So Pepsodent stimulates the salivary flow—Nature's great tooth-protecting agent. It multiplies the starch digestant in the saliva—put there by Nature to digest starch deposits that cling. It multiplies the alkalinity of the saliva—Nature's neutralizer of the acids which may cause decay.

These are natural results, but modern diet often fails to bring them. This tooth paste brings them, at least twice a day.

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Note the glistening teeth you see. Ask how people get them. You will find, we think, that most of them are due to Pepsodent.

But this is more than a question of beauty. Those whiter teeth mean cleaner, better teeth. To young and old they mean better tooth protection.

It means more to children than adults. Young teeth are most easily affected. Very few children escape. So dentists

advise that Pepsodent be used from the time the first tooth appears.

Let one person try it in your home. Then show the results to all.

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The Pepsodent results are very quickly apparent. Some are almost instant. A ten-day test is usually convincing.

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I.L.N., 12/17

*Continued.*  
of old Chinese art will be valued for its weight in gold. Japan is thrusting her commercial copies into the Western markets. Even old Sheffield plate has not escaped her attention. At this sale several items—a ginger-jar with phoenix and peony branches, *famille rose*, Chieng-lung; a circular dish, with scene with lovers, *famille verte*, K'ang-hsi; and two figures of deities of Ming ware—came like shadows of a great and supreme art, and so departed.

Primitive and Egyptian antiquities, including a collection of prehistoric implements of the Stone, Bronze, and Iron Ages, came up at Sotheby's on the 9th and 10th. Pointed implements of various forms, axes, scrapers, chisels and stone anvils, came from Middlesex, Essex, Kent, Surrey, Bedfordshire, Buckinghamshire, Devon and Somerset. From Ireland were polished stone axes found in Antrim, Down, and Donegal, and from the same field came spear-heads, knives, dagger-blades, and axes. In comparison with prehistoric man, the work of savage races of the present day affords delightful parallels. There were polished stone axes from Hayti, Porto Rico, and Jamaica, shell adzes from Java, and jade adzes from New Zealand. From the Solomon Islands, from Fiji, and from Samoa came recent examples of man's first efforts to arm himself in his conquest of nature to procure food, or as defence against his enemies. Such a collection makes the ordinary person wish he had become an ethnographical student, and had come under the magic of Dr. Frazer's "Golden Bough" in the study of man and his eternal beliefs. At the same sale English mediæval pottery made a brave show in thirteenth-century tiles decorated in slip, from the Cathedrals of Salisbury and Gloucester, and from Tintern and Malvern. One hardly realises what a wealth of pottery lay buried beneath old London, dating from the thirteenth to the sixteenth century. Now and again, as in this collection, examples of

jugs and pitchers, money-boxes, bottles, costrels or "pilgrim bottles" (the prototype of the Army water-bottle), with mask loops for suspension, porringers and candlesticks, are offered for sale.

At Christie's, decorative furniture and porcelain come up on the 17th. One attractive lot is a Queen Anne marqueterie cabinet inlaid with the favourite seaweed design, and having plaques with stone in



TO LECTURE IN LONDON ON "VICTOR HUGO AND ENGLAND": M. RAYMOND ESCOLIER—  
IN THE DINING-ROOM OF THE VICTOR HUGO MUSEUM IN PARIS.

M. Escholier, who is the Curator of the Victor Hugo Museum, will give his lecture at the Institut Français at nine in the evening of November 17. Mr. Edmund Gosse will be in the chair. M. Escholier is the author of "Dansons la Trompeuse."

mosaic representing an Italian landscape. Nantgarw china, when marked, is eagerly sought after. A dessert service here offered is painted with bouquets and sprays of flowers in green borders. On the 18th, at the same rooms, modern pictures will be offered, including "The Twins, the Daughters of Thomas Rolls Hoare, Esq.," by Millais, exhibited at Burlington House in 1898. There is an interesting David Cox, and among the drawings are examples by Lord Leighton, Holman Hunt, and David Roberts.

## SCIENCE JOTTINGS.

CONCERNING OOLOGY.

A LITTLE more than a year ago I had occasion to draw attention, in this column, to a peculiarly obnoxious scheme which had recently been promulgated for the purpose of founding a great "Oological Museum" at Santa Barbara, in California. The programme of its supporters was an avowedly ambitious one, but its viciousness was obscured by an affected anxiety to promote the cause of science. Great stress was laid upon the profound discoveries which were to be made as a result of embryological research, though this was apparently thrown in as a side-issue. And it is evident that the promoters of the scheme had but the vaguest notion of the nature of the evidence which had already been obtained, by embryologists, in regard to matters relating to animal descent, and no notion at all as to what further results might be obtained by embryological investigations derived from material collected by "Oologists." I was not alone in this country in protesting against the iniquity of this scheme, and the strictures which I passed thereon were read and approved by readers of this column in various parts of the world, from Britain to Peru.

But they have met with at least one dissentient—the Curator of the "Museum of Comparative Oology,"

the founder of the scheme. He devotes the greater part of Nos. 1 and 2 of Vol. II. of the museum's journal to a bitter attack upon me, couched in very personal terms. We contrive to express ourselves differently in this country. His intemperate criticism leaves me quite cold. But there are statements which he makes in defence of his scheme which cannot be allowed to pass without challenge. To show, for example, how harmless is his widespread net—which is to sweep even the British Islands—he cites absurd

*[Continued overleaf.]*



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# HOW I PERMANENTLY REMOVED MY SUPERFLUOUS HAIR

After Pastes, Powders, Depilatories, Electricity, and various advertised preparations had failed.

A simple easy method which any lady can use at Home, and quickly rid herself for ever of this humiliating affliction.

By KATHRYN B. FIRMIN.

I was deeply humiliated by superfluous hair which seemed to steadily increase and become more hideous as I grew older, and I cannot find words to tell you how good I felt and what a terrible load was lifted off my mind when I finally realised that the unsightly growth had disappeared for ever. Before achieving this happy result, I had tried many advertised remedies, but found to my sorrow that if they removed the hair at all, it was for a short time only and the hairs soon reappeared—stronger and thicker than ever. Even the electric needle was tried upon my skin, and I endured a great deal of pain from its use, but simply met with disappointment. I had spent so much time and money on these various methods that I was in despair and almost ready to give up, thinking that I must suffer for ever from this terrible affliction. It was then that I chanced to learn of a device by which the women of ancient Rome had completely rid themselves of superfluous hair. With this idea in mind I began a series of careful experiments in an effort to wrest this hidden secret from the past. At last my efforts were crowned with success, for I discovered a method entirely different from anything I had ever before seen. I used it on my own skin, and it quickly removed all of my superfluous hair without the slightest vestige of pain or discomfort. I was delighted, but feared that some sign of the hair might return. After a few weeks had passed I noticed that my skin still remained clear, soft and white, and as the months slipped by and not the slightest trace

of the hated superfluous hair returned, I realised I had truly made a most marvellous discovery. The wonderful transformation in my appearance caused comment among my friends, and they thought that a veritable miracle had been wrought. When I divulged to them the secret I had discovered, they tried the same method on their own skins, with equally effective and permanent results. They told me in guarding this secret I was withholding a great boon from woman-kind, and urged that I should tell others, so that all afflicted women might benefit by my discovery. One of the most eminent chemists of Paris examined the treatment and gave it the highest endorsement. A prominent Society lady who used this method some time ago now says:—"Your treatment is marvellous because it is permanent. My skin has remained smooth and white without a shade of superfluous hair." I have never known this remarkable process to fail, but you can judge for yourself of its seemingly miraculous power. I am so grateful for my own delivery from the curse of superfluous hair, that I feel that I should give full information regarding my discovery to all my sisters who need it. Merely enclose two penny stamps for reply and I will send you instructions by return of post. I will positively guarantee that any lady can permanently and painlessly remove her superfluous hair, and that she can easily use this process in the privacy of her own home, without the knowledge of anyone. Address, KATHRYN B. FIRMIN (Dept. 18F), 193/197, Regent St., London, W.1.

NOTE.—The discovery of Mme. Firmin is unquestionably a marvellous blessing to all women suffering from this humiliating affliction, and we strongly advise readers to write at once for full information regarding her secret.

CAUTION.—Observe special care not to use this treatment near the scalp, eyebrows, or where you do not wish the hair to be permanently removed. In case you wish to remove hair temporarily but not permanently for any reason (some people, for instance, wish to remove hair under the arms, but not to kill the roots) use the treatment only once and do not apply again until at least a week afterwards. If treatment is used each day for a week or so, the hair will not grow again, hence the special need for heeding this warning.

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*Continued.* figures, the product of a crude imagination, to demonstrate the vastness of the levy made on birds by their natural enemies. In California, he assures us, the blue jay alone destroys annually "29,000,000 sets or clutches" (of eggs), but a little later on, in the course of this same tirade, he increases this number to "from 100,000,000 to 400,000,000 eggs or young per annum," leaving to the imagination what the sum-total of destruction must be when the ravages "occurred by cooper-hawks, owls . . . cats, foxes, coyotes, weasels, chipmunks, and snakes" are taken into consideration. At the contemplation of such figures, he remarks, "the imagination is fairly staggered." We agree with him. But really one is not so much "staggered" at the contemplation as the compilation of these figures. They are made with a purpose—and they destroy it.

The writer of this sorry stuff next asks me to furnish him with the numbers of birds' skins and eggs acquired by the British Museum during 1920. I give the figures asked for from the Government Blue Books issued to Parliament annually. These show that during the 150 years since the foundation of the British Museum the annual average of birds' skins added to the collection has not exceeded 3000, while the eggs have not exceeded 600. The return for 1920 gives birds' skins, 5540; and eggs, 1333.

There are some significant admissions made in the course of the attempt to bolster up an indefensible position. "There is no denying," we are told, "either that some collectors of birds' eggs have exhibited a wanton disregard not only of the requirements of conservation, but of the decent opinion of their fellow men." As a member of the "Watchers" committee of the Royal Society for the Protection of Birds, I am but too well aware of the truth of this wantonness, and of the low cunning these men display in evading the law.

That my strictures were justified is shown by the following amazing admission: "We regret that it does not appear wise just at present to publish a full list either of contributions or contributors. Some of our members have been subjected to a senseless criticism on account of their generosity [italics mine], and others fear it. The upshot will probably be that we shall have to conduct a certain amount of our business behind closed doors—'For members only.' The Museum of Comparative Oology is still in its infancy, yet already its records are so black that they may not be admitted to the light of day. Need I say more?

Many readers of my original article wrote to me from distant lands approving of my comments. Most of them, probably, have read the answering tirade. If I failed to reply in this column, some might feel I had no defence to offer.

W. P. PYCRAFT.

# Old Suede Shoes Made New



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## CHESS.

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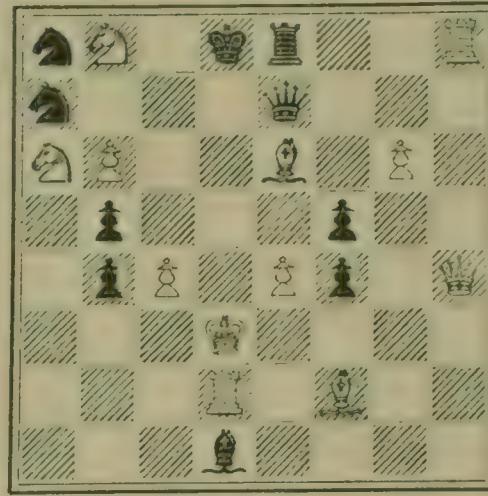
KESHAB D DE (Calcutta).—You have every right to use your problems that have appeared in this column as you like. We endeavour to give all our composers a fair share of our space and to publish their problems in due order of contribution, but we can only give one at a time.

MAUD DE WINTON (Gloucester).—We are very pleased to welcome you to our band of solvers, but we have, happily, no details, rules or conditions to supply you with. The key move will suffice in two movers, but in three-movers the main variation should be given.

AHMAD MIRZA (Dacca).—Problems to hand with thanks.

PROBLEM NO. 3869.—BY J. M. K. LUPTON.

BLACK.



WHITE. White to play, and mate in two moves.

SOLUTION OF PROBLEM NO. 3867.—BY C. S. KIPPING.

WHITE

BLACK

1. B to B 2nd  
2. Mates accordingly.

Any move

CORRECT SOLUTION OF PROBLEM NO. 3864 received from Keshab D De (Calcutta); of No. 3865 from H F Marker (Porbandar, India), Keshab D De (Calcutta), Henry A Seller (Denver), and H P Forster (Johannesburg); of No. 3866 from Henry A Seller; of No. 3867 from H Cockell (Penzance), P W Hunt (Bridgwater), Edward Boswell (Lancaster), W J Adams (Smethwick), C H Watson (Masham), A W Hamilton-Gell (Exeter), and H Burgess (St. Leonards-on-Sea).

CORRECT SOLUTIONS OF PROBLEM NO. 3868 received from M de Winton (Gloucester), T W S Pinder (Mullingar), H Grasett Baldwin (Farnham), H Burgess (St. Leonards-on-Sea), C A P, Edward Boswell (Lancaster), E J Gibbs (East Ham), J J Duckworth (Newton le Willows), G Stillingfleet Johnson (Cobham), Albert Taylor (Sheffield), John Burton (Bournemouth), C H Watson (Masham), J H Robison (Walsall), Herbert Russell (Leicester), Jas T Palmer (Church), John Hutton (West Lothian), James M K Lupton (Richmond), John Pritchard (New Southgate), M McIntyre (Camberwell), P Cooper (Clapham), H W Satow (Bangor), and Lieutenant R M Merchant (Westgate).

## CHESS IN ENGLAND.

Game played at Malvern in the Championship Tournament of the British Chess Federation between Messrs. R. H. V. Scott and F. D. Yates.

(Queen's Gambit Declined.)

WHITE (Mr. S.) BLACK (Mr. Y.)  
1. P to Q 4th P to Q 4th  
2. Kt to K B 3rd Kt to K B 3rd  
3. P to B 4th P to K 3rd  
4. Kt to B 3rd B to K 2nd  
5. P to K 3rd Castles  
6. B to Q 3rd P to O Kt 3rd  
7. Castles B to Kt 2nd  
8. Kt to K 5th P to B 4th  
9. P to Q Kt 3rd Kt to B 3rd  
10. B to Kt 2nd B P takes P  
11. Kt takes Kt B takes Kt  
12. K P takes P P takes P  
13. P takes P B to Q 3rd  
14. Q takes P obviously loses the  
Q by 14. B takes P (ch).  
15. Q to K 2nd Q to B 2nd  
16. P to Kt 3rd Q to Kt 2nd  
17. Q R to Q sq K R to K sq  
18. B to B 2nd R to K 2nd  
19. R to B 2nd K R to Q 2nd  
20. P to Kt 4th Q to B 2nd  
21. P to Kt 5th Kt to K sq

White has now a very good attack, although his King is left somewhat uncovered by the advance of the wing Pawns.

22. Q to Kt 5th B to R sq

23. Q to R 4th P to Kt 3rd

24. R to Q 3rd B to K 2nd

25. P to K B 5th K P takes P

26. P to Q 5th

Threatening a pretty mate by

27. Kt to Kt 5th, Q to Kt 2nd;

It is here that White loses his way, and although he regains his Rook, it is at the cost of the game. Q to Kt 6th (ch), followed by B to B sq, seems to allow Black no escape.

28. Q takes P B to B 4th (ch)

29. R to K B sq P to B 3rd

30. P takes P R to R 2nd

31. Q to Kt 5th (ch) R to R 2nd

32. Q to Kt 5th (ch) White resigns.

A contingency for which Black has been looking for some time now presents itself, and White's exposed King falls to a sudden counterstroke.

An earnest appeal is being made by the British Chess Federation to all the chess players of Great Britain to raise the sum of £5000 for the purpose of holding a great International Tournament in London next summer. The time is admittedly a difficult one for asking money from the public, but it is believed there are enough lovers of the game throughout the kingdom to make the individual share of contribution to such a sum a sacrifice of trifling proportions. Promises of subscriptions will be gladly received by Mr. Leonard P. Rees, St. Aubyns, Redhill, Surrey.

The City of London Chess Club has initiated a movement to present Mr. J. H. Blackburne with a testimonial on his eightieth birthday, December 11 next. Some years ago an annuity of £100 a year was raised for his benefit, but it is felt to-day that with the diminished value of money and the burdens of increasing age and infirmity of health, something more is needed to make comfortable the veteran's closing years. Contributions will be gladly received by the Hon. Treasurer, Mr. J. Walter Russell, City of London Chess Club, 2, Warrope Court, Doctors Commons, E.C.4.

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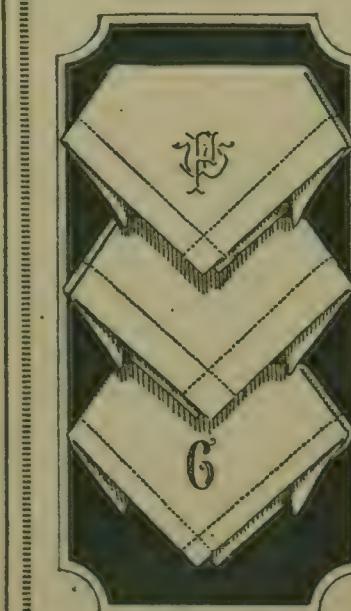
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## THE CHRONICLE OF THE CAR.

More to See  
at the Show.

Additionally to those cars and accessories exhibited either at the White City or Olympia of which

I wrote last week, I am dealing below with others which are well worthy of being seen by those who are visiting the Show during the last few days of its run.

C.A.V.  
Electricalities.

Always interesting, the C.A.V. exhibit this year surpasses its own record

by reason of the evolution of a new head-lamp intended to solve the problem of dazzle. This is an improvement on the "Grubb" lamp, which is so constructed that the light beam is kept below a height of  $4\frac{1}{2}$  feet from the road level. It certainly achieves the intention of its inventor and of C.A.V., who have improved it, and I am looking forward with considerable interest to a road test some very dark night, because it looks to me as though the requirements of the Departmental Committee on Lighting may, in settling one problem, introduce another. As to that, I have an open mind for the moment. In addition to this very interesting new lamp, C.A.V. are, as they are wont to do, showing a wide range of electrical specialties, for which they are so well known all over the world.

**Morris Motors.** Since the Show opened it has been almost impossible to get near the stand of Morris Motors, Ltd., where are shown various models of the Morris-Cowley and Morris-Oxford cars. Last year I think I said the chassis which is common to both these cars struck me as being about the best-designed light car chassis in the Show. I am not inclined to vary my judgment now, for, with the detail improvements which have been introduced during 1921, it is a better car even than it was a year ago. As to its road performance, I am able to speak of it as a result of nearly two years of ownership of a Morris-Cowley. All I need say is that I do not want a better car of its class, nor have

I come across anyone who, after long experience, is inclined to differ. At the new prices recently announced, the Morris-Cowley, in addition to being a really excellent little car, represents about the best value for money in the light-car class. The Morris-Oxford, which is a *de luxe* edition of the "Cowley," is equally good value.

**Austins at  
Oxford Street.** For reasons which it is not now necessary to enter into, Austins are not at the Show, but are giving an exhibition of their own in their showrooms

thoroughly always devote the best part of the week to it, so they will have time to run up to Oxford Street to see Austins'. They certainly ought not to omit it, for this private little Motor Show is well worth seeing.

Rover Twelves  
and Eights.

Rovers do not seem to have made any change since last year in the two models they are showing at Olympia—the 12-h.p. four-cylinder, and the 8-h.p. two-cylinder cars. The larger car is a worthy successor of the pre-war "12," which was quite the most popular car in its class. Re-introduced in a

much improved form two years ago, it has made steady progress in favour, and at its present price is very fine value as car prices go nowadays. The little "8" seems to have scored a great success, if one is to judge by the numbers to be seen on the roads. Rovers introduced it when there was an acute demand for a small, cheap car, which can be easily looked after by its owner, and which is low in upkeep and running costs. They have reaped the reward of their enterprise, since it is doubtful if there is another car of its type which outnumbers it on the roads. The Rover exhibit is well worth seeing.

**Delage Models.** The three Delage models, which are shown on Stand No. 250 at Olympia are a sheer delight to the lover of clean design and obvious accuracy of construction. The

six-cylinder car created something like a sensation at the Show of 1919 by reason of the marked advances over ordinary practice it exhibited. Last year Delage showed us a new four-cylinder car, of 15 h.p., which also embodied a great many features which, if they were not of themselves unique, had not been gathered together into the design of a single car. This time we are asked to admire an 11-h.p. chassis, which is described as a light car. This is really a misnomer, for it is simply a smaller edition of the larger 15-h.p. car, and comes nearer to my ideal of what the small-engined car ought to be than anything I have yet seen, with one single exception which it would be invidious, perhaps, to mention. It is a

[Continued on leaf.]



MOTORING NEAR AIX-LES-BAINS: A 40-50-H.P. NAPIER, DURING A ROADSIDE HALT

at 479, Oxford Street. The Austin "20" is too well known to need more than a passing mention. It has made a great name for itself among motorists at home and overseas, because it is one of the few successful efforts that have been made to give the public a really good British car at what I may call an American price. Let me say that there is nothing American about it but the price. Certainly, it is a very good chassis indeed, judged by any standard which the individual cares to apply. The new Austin "12" is really a small edition of the "20," and ought to be quite as successful in the hands of those who are going to be so fortunate as to own this new model. Those who intend to do the Show

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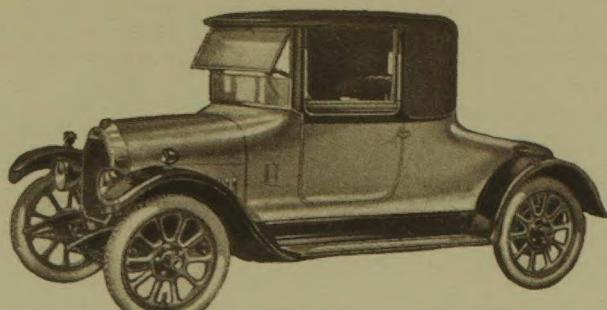
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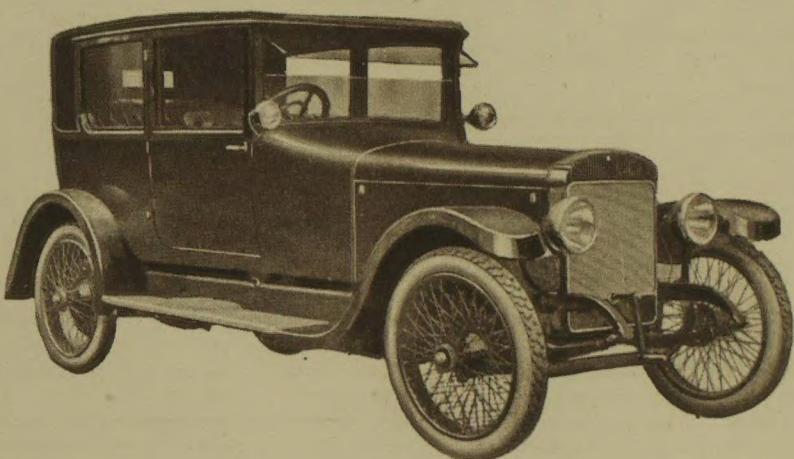


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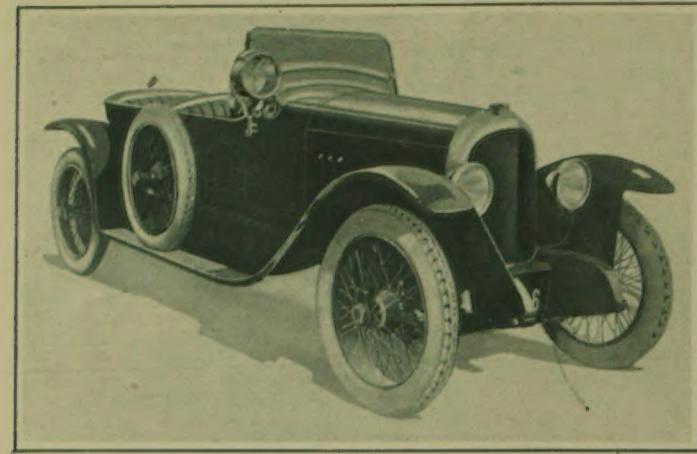
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[Continued]

very notable little car, which ought not to be missed by anyone who desires to see how one of the best of the French designers gives expression to the demand for a real car with a small engine.



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This car is exhibited by the sole concessionnaires, Messrs. W. L. Stewart and Co., Ltd.

**Packards at the White City.** The Packard "Twin-Six" is again to be seen at the White City. It has undergone no more than detail modification since last year, and remains quite the finest car that comes to us from across the Atlantic. It is a long time now since I tried the Packard on the road, but I still remember the wonderful flexibility of the twelve-cylinder engine, the dead silence of motor and transmission, and the apparently tremendous reserve of power that was behind its running. It is really a very notable car, and possesses certain features of design, all its own, which make it very well worth seeing. It will be found at Stand No. 56 at the White City.

**Dunlop Tyres and Wheels.** Instead of a multiplicity of tyre patterns to bewilder the motorist and to make his choice difficult, Dunlops have now concentrated upon a single tread—the "Magnum," whose appearance is sufficiently familiar to need no description. It is a wonderfully good anti-skidding tyre. The large rubber studs seem to grip the road surface better than most

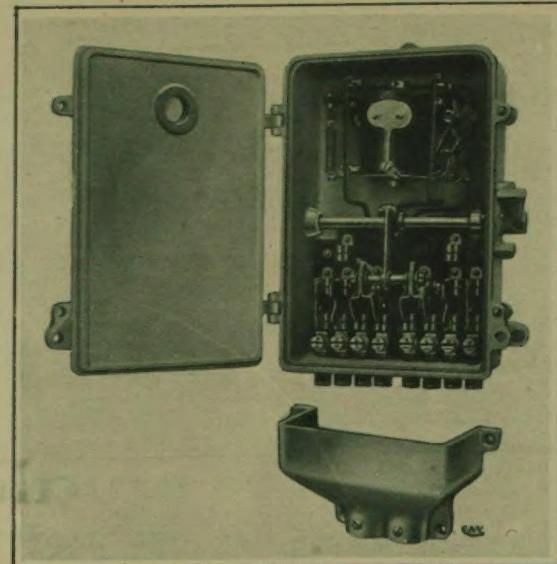
of the "fancy" patterns which are so much affected by tyre manufacturers who are seeking for a tread that will at once prevent sideslip and possess good wearing qualities. This Magnum tyre is shown in

many sizes, and is accompanied by all the patterns of the well-known Dunlop detachable wheel, in wire, pressed steel, disc, and other designs to meet every requirement of the motorist. In addition there are all the thousand and one tyre accessories—gaiters, pressure gauges, repair outfits, and so forth—with which the Dunlop name is associated. Their exhibit is in the Gallery at Olympia, and the stand number is 492.

**Avon Tyres.**

The Avon India-rubber Company's exhibit in the Gallery at Olympia is more than usually interesting, by reason of their showing a new pattern of straight-sided cord tyre. Whether the straight-sided tyre is destined to supersede the beaded-edge type in this country I should not like to prophesy. It has done so in America, so it may be that very soon we shall be using nothing else here. Anyway, Avons seem to believe that

there is a future for the type, and have evolved a tyre which is certainly a credit to their methods of manufacture. They are showing also the various patterns of canvas tyres with which their name is associated, and of which the "Sunstone" is probably the most popular. The exhibit is not confined to

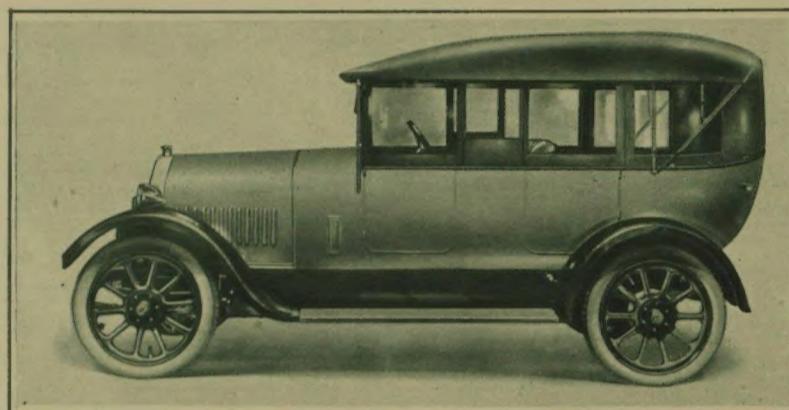


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The change-over switch incorporated provides for half-output during summer months.

tyres alone, since a very wide selection of accessories also figures in their exhibit, which is really an interesting one.

**A Tyre Note.** I have heard a great many complaints about the quality of post-war tyres. People tell me harrowing stories of new tyres which have burst, or have been otherwise ruined, in the first thousand miles of running. I wonder whether it is always the fault of the tyre? Personally, my tyre luck has held good all this past season. A year ago exactly I fitted a set of Palmer cord tyres to my car. In the beginning I had rather more than my share of punctures—real punctures, caused by nails and such like—but in the year I have had only one case of a flat tyre, again caused by a nail. I have run considerably over 6000 miles on this set of tyres. At 4000 I changed over the detachable wheels, putting those from the rear on the front and vice versa. All four look to be good for another 2000 or 3000 miles. But then I look after my tyres, though I do not keep them to within some five to seven pounds of the pressure recommended by the makers. W. W.



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"I observed too his habit of careful inquiry in all matters of deliberation, and his persistency, and that he never stopped his investigation through being satisfied with appearances which first present themselves, and to foresee things a long way off and to provide for the smallest."

Were he alive to-day the wise Emperor would evidently have studied the matter of Insurance in all its phases.

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**"DEBURAU." AT THE AMBASSADORS'.**

NO doubt there is more lightness of touch in "Deburau" than shows through the medium of Mr. Granville Barker's translation. Heaviness is hardly what we expect from Sacha Guitry, even in a piece of theatrical patchwork. It is no more than a thing of shreds and patches, this pretence at a biography in play form of the famous mime who invented the charm of Pierrot—a biography which attributes to the man of silence a portentous loquacity and egotism and brings an actual figure of history absurdly into contact with characters of the younger Dumas's fiction—the Dame aux Camélias, if you please, and her Armand Duval. And because it so mixes up life and literature, the real and the fictive—Sacha Guitry's own studies of stage folk with stuff calmly annexed from the art of others—it constantly sounds a note of artificiality. Deburau's relations with the son who was to succeed him; his jealousy of the boy and his ultimate resolve to impart to him the secrets of his technique, as treated here, have a certain piquancy, because it looks as if the author were once more making humorous capital out of himself and his father, and dramatising family events with an audacity that is characteristic. There are plenty of side-lights, too, on the actor's profession; on the struggles, ambitions, jealousies, and chances of failure which are his portion, as well as the adulation and love of women he may

enjoy: your actor-playwright never tires of picturing the details of the mummer's career, and seems to expect his audience never to tire of such *vues intimes*.

And certainly from these things, as M. Guitry handles them, we get no little pleasure. But when once Marie Duplessis walks into the play, illusion flies out of it; and the endless rhetoric, often in limping rhyme, of Deburau himself, adds the finishing touch of tedium. He has the air of being such a shallow, pretentious mouther of words, this hero of the footlights; and by some ill-luck, perhaps because of the smallness of the stage within a stage, his English interpreter, Mr. Robert Loraine, never conveys the idea that he is a genius at miming. The Pierrot we see leaves us cold; while Deburau off the stage, despite all the eloquence, and even at times fervour, of Mr. Loraine's tones, fails to carry us off our feet. He is at his best, perhaps, in the actor's panegyric on his art; no one could deliver that speech more happily than Mr. Loraine. For the rest, this Deburau was essentially British.

Miss Madge Titheradge presents a beautiful vision of the Dame aux Camélias—scarcely more is asked from her; Mr. Bobbie Andrewes is delightfully ingenuous as young Deburau; and we have a gloriously full-blooded performance from Mr. Bruce Winston as "the Barker." His very genuineness makes the

show he advertises so lustily appear by contrast the more artificial.

Mr. Cecil King's exhibition of water-colours of London and elsewhere, which opened at the Fine Art Society, Ltd., New Bond Street, early this month, and continues until Nov. 19, has been attracting a good deal of attention. Mr. King's pictures deal with a wide range of country, which he has travelled over since the war, and the great skill with which he exploits the pictorial possibilities of street scenes and crowds has aroused much admiration. Some of his pictures were done when he went with the Battle Fleet to the Mediterranean last year, and his subjects include Italian, Scottish, and English scenes.

It was recently announced by the South Eastern and Chatham Railway that week-end tickets, available from Saturday to the following Sunday or Monday, would be issued as from Nov. 5, by any ordinary train between any two stations on the S.E. and C.R. system, and to any station in Great Britain (with certain exceptions), at fares about equivalent to a single fare and a third. Tickets are available on the outward journey on Saturday only, and to return on the following Sunday or Monday. The minimum fares are: First class, 10s.; second class, 7s. 6d.; third class, 5s. Second-class tickets will only be issued when facilities for second-class travel exist throughout.

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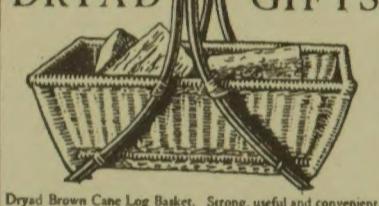
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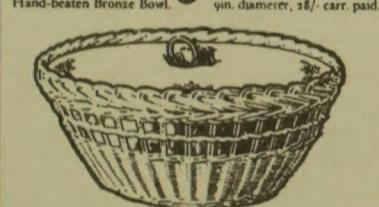
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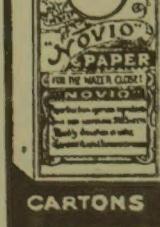
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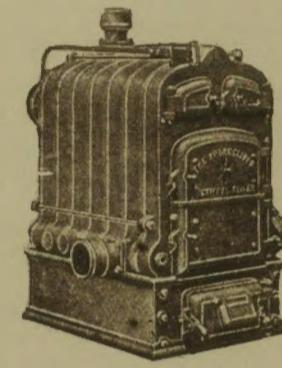
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